



PIXEL ART METROID

**125+
ARTISTS**

TUTORIALS

INTERVIEWS

Luto Akino (M64)
Milton Guasti (AM2R)
James Shuar (Composer)
Juanito Medina (TMNT)
SpotArtStation (Dread)

With a foreword by
Simon Stafsnes Andersen
Creator of Oulboy





Created by
Brian Riggsbee

Pixel Art: Metroid

Created by Brian Riggsbee

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This book is dedicated to the artists. To all the artists that contributed to this book. And to all of the artists that continue to breath life into this wonderful art form.

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Preface

This book — with some hope, time, and effort — is the first of many in a series celebrating modern pixel art. It's a place to relax and soak in the unique and wonderful ways artists demonstrate the craft of pixel art, centered around one game or subject at a time.

For the premiere issue I selected *Metroid*, a game that had a strong impact on me at a young age and a series that continues to draw me in. I've always had a fondness for science fiction, action, and mystery, all elements that *Metroid* boldly brings forth. Its brilliant character design, environments, music, and ever-developing story likewise provide a solid foundation for fans to build on top of. From fan art and cosplay to musical remixes and ROM hacks, there's a deeper impact on gaming culture than what the core games could alone provide.

Grab your Power Suit and let's dive in.

Brian Riggsbee



Art by Hyptosis

Foreword

Pixel art is often difficult to explain. Sure, you can define a pixel as the smallest point on a digital screen and compare the artform's history to mosaic tiles and cross-stitching for a way to ground it in traditional media. But unlike most other media, pixel art is unique in that it is completely locked to the confines of its digital restrictions. With most artforms, you can present it in any number of ways, and it will still remain that same artform. A painting can have physical texture and can be painted on any number of surfaces. A sculpture can exist in a multitude of shapes and materials. Even mosaic tiles are not required to have specific shapes, and cross-stitching can have interwoven threads that can blend and weave beyond the traditional canvas.

But not pixel art. Here, changes threaten to break its fundamental properties and make it something else. If you stray from the square pattern and go off the grid, something feels off. If you add too many colors and make the pixels too small or too many, definitions start to blur. If you print it or turn it into a 3-dimensional piece, can it still be labeled the same as the digital square it came from?

Throughout my career, I've heard people disagree on these points. The confusion stems from the fact that pixel art has a trait that both restricts it and defines it:

Limitation.

In its earliest incarnations, pixel art was simple and relatively easy to understand. It was digital squares arranged in a pattern that gave an abstract representation of something, limited by that machine's graphical capabilities. Because old computers and consoles were only capable of so much, often the artist's skill was proven by how much they could do with the limitations placed on them. I've often said that pixel art is the process of getting as much as possible out of as little as possible, and that sentiment is usually carried over from these early machines where the rules were straight forward. However, with the leap in computing power, we're faced with a different problem: There is no limit anymore. You can have as many colors as you want. As much space as you want. Use any method you want. Any limitation there was now has to be self-imposed.

Then what exactly is the appeal? After all, if any and all limitations, the fundamental principle on which the artform rests, is no longer a requirement, why keep making it?

I've often wondered how I would explain what makes pixel art interesting to work with. After all, dots on a screen might seem like a pretty cumbersome way to create something interesting. But there's another aspect to it that is often overlooked: Pixel art is fundamentally about abstraction.

Growing up with the earliest versions of computer and console games, I found that they were able to give just enough of a glimpse into what the world could be, but never the whole picture. It was a bizarre space where you got to live in a book. Forming the true image in your head, like blocky impressionism that actually moved.

When the first exploration games came out, the images were minimalistic, and like every good book, your mind raced to fill the gaps so you could see the world in full. Dark corridors, alien planets, and monsters from other worlds seemed strange and daunting, because they could be anything depending on the observer's imagination. Part of that same exploration was seeing these same games evolve with their hardware and if the landscapes your mind had painted matched where its worlds would go next.

That journey is still ongoing, despite the vast changes in technology and the shifting role of the artform with new generations. There, in the middle of it all, lies the wonder with pixel art:

You create something, but never everything. Its rules are rigid, but unclear. And through some paradox, the more you strip away, the richer its world can become.

Simon Stafsnes Andersen

Art Director at D-Pad Studio, Creator of Owlboy

INTERVIEWS AND ARTICLES

by **JOHN J. MCGLOTHLIN**

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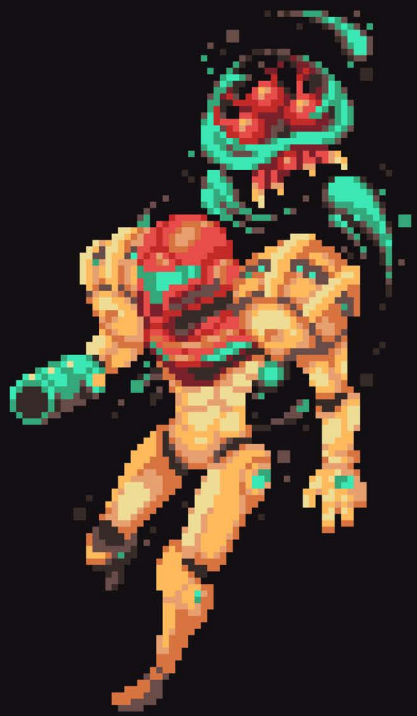
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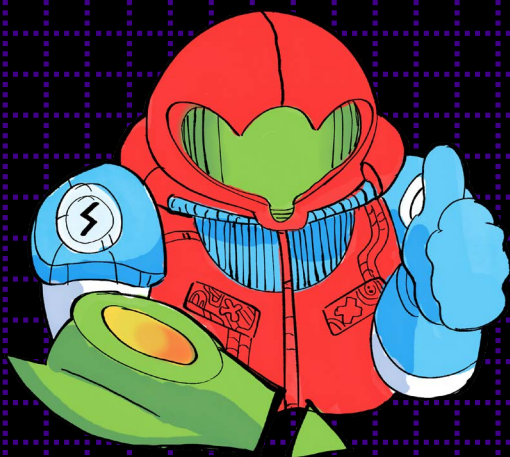
by **JOHN J. MCGLOTHLIN**



Art by Minowa Rodriguez (Winomas)

SpotArtStation

Creator of the Metroid Dread Manual



To get started, tell me about your *Metroid Dread* manual project. Why did you select this particular game and why did you decide to pursue creating a manual in this NES like style?

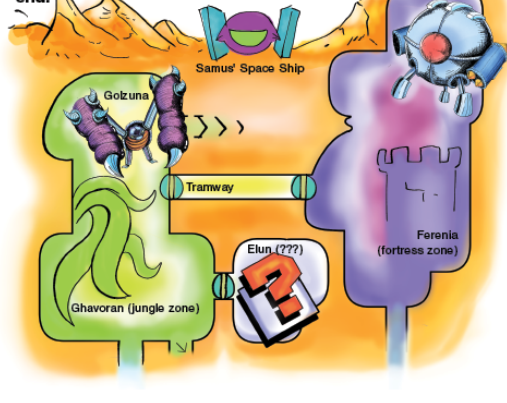
Metroid Dread's announcement was my highlight of 2021. My neighbors complained when the words "Metroid 5" appeared on my laptop screen during Nintendo's E3 2021. Weeks after I would get so happy, that I still scream out "METROID DREAD IS A REAL GAME" whenever I've spent too much time thinking about the game's release. I started drawing fanart for the game because it was all I could think about for months. The art I created made a huge name for me in the Metroid community. I even had the privilege to partner with Metroid Database to sell stickers of my designs! Most of my success is owed to *Metroid Dread* [and] I couldn't be more thankful for it.

On top of that, *Dread* is just an outstanding game. I still find myself picking [it] up! Samus is so fun to control, the bosses are so challenging, and the power-ups are so exhilarating to use. I love Samus and her amazing new design. I love all the environments, and the detail gushing from them. I don't think there's another Switch game that looks as good as *Metroid Dread*. Maybe *Luigi's Mansion 3*, but it's reallllly close. The ending is so exciting, and replaying it is still a blast. It's so much fun and I just want to keep racing for a better time! I wish I could forget all about it and re-experience it all over again.

As for why I chose this style, I one day decided to try to draw Dread-Suit Samus in the manuals artstyle, just for fun. I really enjoyed drawing her in this cute style, and so did so many other people. I decided to draw more of her in this style. With each new drawing, I felt like I was getting closer to the original NES style. Near the end of the year [a] user, Apearson94 on Discord, reached out to me. He asked if we could both work on a fully fledged instruction booklet for *Metroid Dread*! The idea never stuck with both of us, but after a while I decided to take on the project myself. I really couldn't have done this alone, however. I want to shout out METROID35, Torvus Bolt, and Bearborg for their help [in] bringing this manual to life. Your help will always be appreciated.

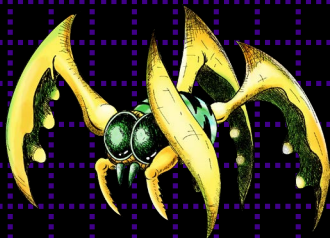
Here's the map of ZDR!!

The winding caves of ZDR run deep down through the planet. First, make your way through Artaria. Climb higher to the burning depths of Cataris. You may hunt down some power items before you ascend. Look out for any E.M.M.I when you find a new area, or you could meet an abrupt end!



Today's games rarely include a manual, as much of what was once found in a manual has been shifted into in-game tutorials and pause screens. Do you find that we are losing something as a result of this shift? What is it about game manuals that brings you joy?

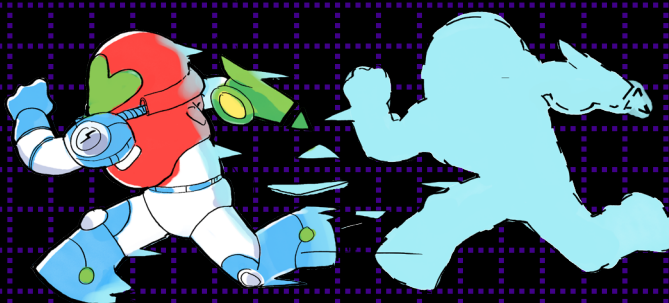
I do really really miss older gaming manuals. The type I would pull out of the case in the car rides back from GameStop. While I feel like it's a lost art, I do understand the shift and how it can be great for some games. I wouldn't expect a game like *The Last Of Us* to have a silly game manual like this. I would rather experience everything in that while playing the game itself. At the same time, I would love to see games like *Hollow Knight*, *Super Mario Odyssey*, and even *Subnautica* to have a fully printed out game manual. Could you imagine a full game manual of *Pikmin 2* with all of its clay statues art? I love it when games love the creatures and enemies they've created. *Pikmin*, *Subnautica*, and *Donkey Kong Country* are among my favorite examples. I love it when all those little enemy descriptions are written out. I'd say that's my favorite part of the game manuals and strategy guides.



The style of your *Metroid Dread* manual perfectly encapsulates the look and feel of classic NES manuals, especially that of the original *Metroid*. Is this a style you have enjoyed drawing in for a while or did you select this style for the sake of the project?

This is a very interesting question because both options are correct. The manual has many different art styles but they do fall into two distinct categories. There's the chibi art style [which] shows off Samus in this very cute retro art style. Then there's the detailed art style. This includes all of the enemies and power items.

I loved creating every illustration, but the enemies and items were something I had to push myself to finish. They are extremely detailed and required using a lot of reference and imagination. Enemies like the Obsydon and the Armadigger took hours to finish the linework. You would not believe the amount of time I spent studying the original *metroid 1* manual. One of my favorite parts of this manual was messing up all of my "perfect" art. The original manual isn't known for having the most pretty artwork; you can see plenty of mistakes in nearly every illustration. However, I feel like this adds a ton of personality to the artwork. It also makes it easier for me to recreate the old style. When I eventually got to the Samus chibi illustrations, I blasted through them so quickly. These simple drawings were such a fresh breath of air. I had such a good time drawing them. They really brought the manual to life at the very end. My favorite illustration of Samus to draw was the flash shift!



What are some of your favorite manuals from the 1980s? Why?

When people think of old gaming manuals, everyone thinks of *The Legend of Zelda's* instruction booklet. And they should! The art is so beautiful, and all of the enemies are painted in a really appealing medieval style that sells the game so well. I love seeing a huge stretched out game map, telling you where to go and what secrets you might find. Another great one is *Earthbound's*. There's so much love and care put into each 3D model. The art pops, the style is oozing from every page, and it reads as if it were created in the game's own universe.

OK, time for a controversial question: In your opinion, what are the best and worst Samus suits?

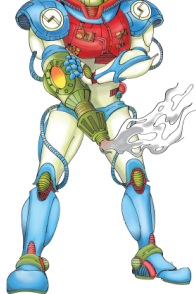
Samus has so many great suits, from *Dread* to the Prime series. It helps [that] she looks awesome in most of them. It's really hard to pick a favorite [as] it's like picking between your children. If I truly had to pick a favorite, it's a tie between [the] *Samus Returns* Varia Suit and the Phazon Suit. I would also like to say my favorite game in the series is *Metroid: Zero Mission*. It's so nice to pick up and play.

Picking the worst suit is the easiest question I have ever been asked. The Fusion Varia suit is the most vile, disgusting, putrid and vomit inducing design I've ever seen. The clown vomit haunts my nightmares, and it should haunt yours too.

Are you working on anything new?

I look far off into the future and I see one thing. It's a *Metroid Fusion* manual calling to me from the aether realm. I feel myself being pulled towards it. But I know I mustn't now. I have to focus on getting myself through university and practicing other art mediums. Maybe one day *Metroid Fusion*. Maybe one day.

Important Notes to Help Samus Escape Planet ZDR



The only way to escape the planet is to find your ship!

Samus finds herself stranded on the mysterious planet ZDR! She must climb her way to the surface of the planet. Dangerous Aliens stand in her way. She searches tirelessly for her ship. The spaceship is her only hope to escape the planet alive!



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Uncover Hidden Warp Stations



Warp Stations teleport Samus to different areas of ZDR. Making travel between zones easy and quick! There may be more than one in a single zone, so stay on the lookout for hidden stations to warp with.

E.M.M.I Zones

These zones are patrolled by one of the 7 different E.M.M.I. These Zones are incredibly dangerous so stay out of sight and be incredibly quiet. If you are seen by the E.M.M.I **RUN!!!**



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Milton Guasti

Game Designer for Another Metroid 2 Remake and Ori and the Will of the Wisps

Hi Milton. Let's get started. Please introduce yourself. Who are you? Where do you live? What are some of the projects you've worked on?

Hi! I'm Milton, from Argentina. I'm a game designer, I worked on *AM2R*, *Ori and the Will of the Wisps* and other small projects here and there.

Let's talk about Another Metroid 2 Remake (AM2R). How long did it take to develop? Who helped collaborate on the project?

AM2R took about 10 years to complete. It started as a hobby during my free time, and that might be why it took so long to complete. Life kept getting in the way.

But in the last couple of years, after releasing several demos, many people volunteered to give me a hand at graphics, beta testing, writing, etc. The Metroid community is full of very passionate and talented people. It was great to work with them to make this project a reality.



Metroid II: Return of Samus has been remade both officially and unofficially. AM2R (your creation) precedes the release of Samus Returns (official remake) by about a year. How far into development of your game were you when Samus Returns was announced? What did it feel like to know Nintendo was going back to make an official remake? When you compare the two remakes side by side what jumps out to you the most in terms of similarities and differences?

It was already completed. *MSR* was announced at E3 2017, several months after *AM2R* was released. It was surreal to see a trailer showing 3D models of Metroids I had to code in 2D.

AM2R sticks to the design philosophy of *Zero Mission* very closely, while *Samus Returns* pushes the genre forward with more bold ideas.

The original source material didn't offer much in terms of graphical fidelity, it being a Game Boy game. For a remake this offers a fun opportunity to interpret the material with freedom to shape the crude beginnings into something definable. In other words, you converted simple backgrounds into story and gameplay. What were some of your favorite areas to interpret and design?

The Distribution Center is an original area [and] it was really fun to design. Especially because, by the time you reach that area, Samus is already very powerful. I had to find ways to challenge the player, and add interesting original mechanics. Fast travel was a pretty late addition, and while it's not the best implementation it could have been, it does connect the entire planet nicely.

Why did you select Zero Mission as the foundation to build on top of for AM2R? How did the development process evolve over the years of production?

I liked the fast gameplay. The other option would have been *Super Metroid*, but I didn't think the floatiness of its physics would play well with the screen resolution I chose, especially with vertical scrolling.

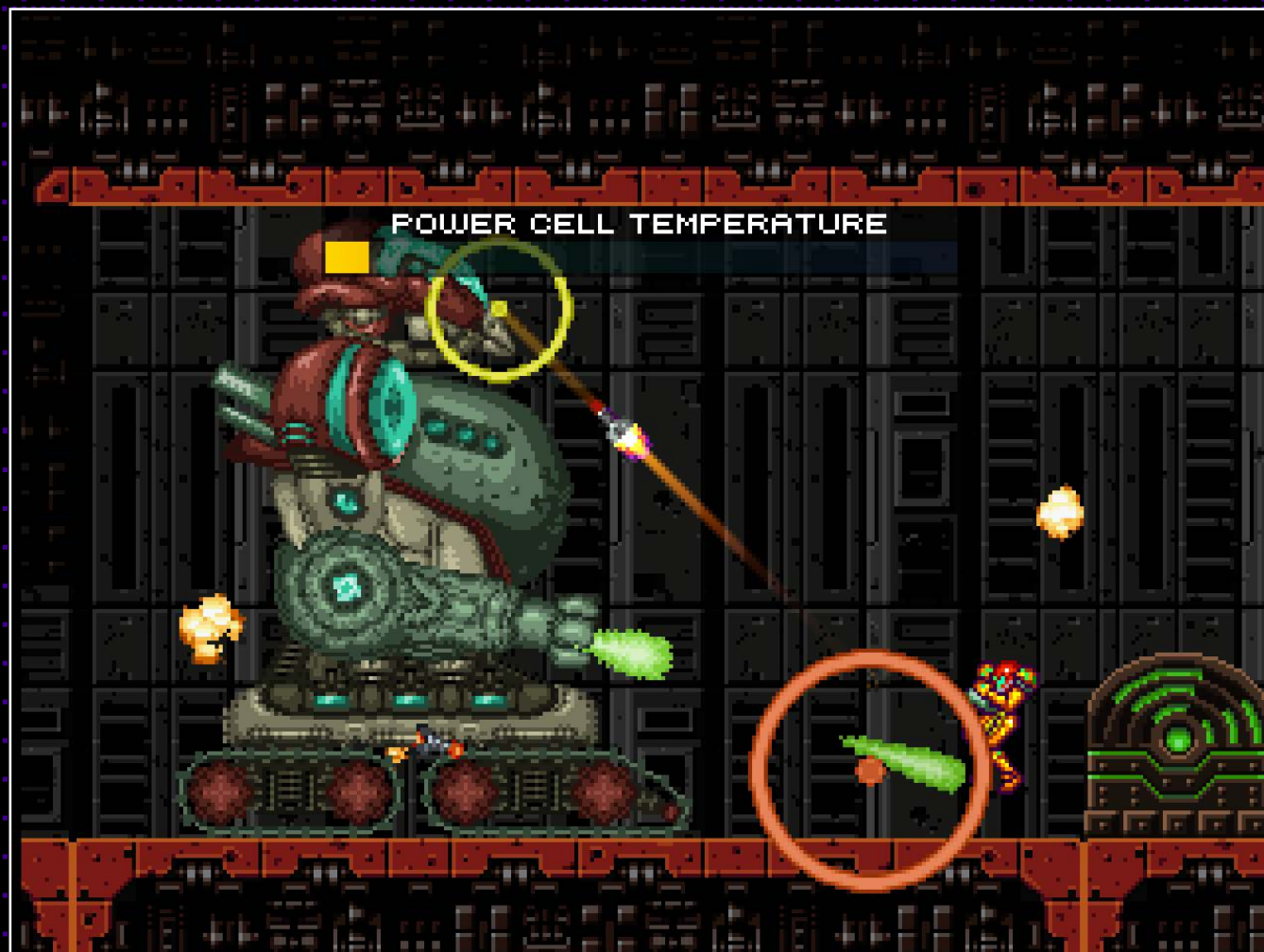
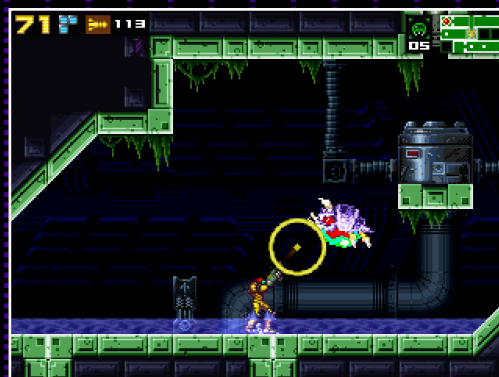
Also, most Metroid battles require the player to jump around and reposition. If I had gone the *SM* route, Metroids would need to also be more floaty to compensate.

Over the years I took a couple of small liberties to expand the *Zero Mission* moveset. They're tiny details like being able to choose the height of your Shinespark, auto-climbing ledges, etc. that made *AM2R* feel a bit more distinct.

What are you working on right now?

I'm working at Moon Studios on an unannounced project. I wish I could share more about it. I also have other personal projects, you can find most of them at my [itch.io](https://doctorm64.itch.io) page. I like to occasionally enter game jams.

<https://doctorm64.itch.io>



Luto Akino

Creator of Metroid 64

Hello and welcome. First and foremost, please introduce yourself.

Hello, my name is Luis Alberto Aquino Alvarado, aka Luto Akino. I'm 35 years old. I was born in the state of Chiapas in Mexico and I have an academic background as an electronics engineer with a master's degree in networks and telecommunications.

I started in video game development when I was very young, firstly as a hobby and now as something more serious.

Some of my works that have been released to the public have been *Castlevania: Overflow Darkness*, a fan game of the Castlevania saga for the NES console, and *PoliPolices*, which was my first 3D game developed for Android OS.

Everything else has been left to technical demos, works for third parties, and currently paused games.

What is Metroid 64? What's the story? How long have you been developing it? Are you collaborating with anyone?

Metroid 64 is a fan game that is based on the famous saga of the same name and that rescues the aesthetic essence of the 90s games, specifically talking about the legendary Nintendo 64 game console.

The development of the game has been in the making for a few years now, but I was never that consistent with it until the news started to spread among fans of the series and the media.

Originally the game was to be a demo based on a *Metroid 1* area with GamCube-like graphics. I uploaded a short story to one of my social networks and it caught the attention of some people including Adrián García, my current and main 2D/3D designer who ended up convincing me to develop the lost Metroid.

I like to keep a small team. We are currently three members. Adrián García as a 2D/3D artist, Rodrigo Plata for the music, and I do a little bit of everything, but for the moment I focus on gameplay and programming.



This is a totally free and non-profit unofficial game created by fans. Everything presented in this game belongs to its rightful owners and we do not own absolutely nothing about the franchise nor do we have any relationship or contact with absolutely nobody of the rightful owners of the franchise.

Super Metroid was released in 1994 and it wouldn't be until 2002 that Metroid fans would receive a new entry into the series with Metroid Fusion for the Game Boy Advance. How successful do you think a Metroid 64 game produced by Nintendo could have been? Do you think fans were ready for a 3D Metroid experience at that time?

It's hard to know how successful a true Metroid 64 would have been at the time. There were many factors against it and a great past history of sales of the series that were not very encouraging. I think the company that created the series and its creators made a wise decision at the time.

Fans will always be ready to experience new things in their favorite sagas. The real problem lies in the development, planning and all those variables behind the screens that consumers don't see and that it is the duty of the developers to satisfy them. In short, I think it was time, technology and cost/benefit ratios that weren't ready for a true Metroid 64 at the time.

Are you taking any liberties when it comes to offering more than what the N64 could at the time, or are you staying true to the original form?

I'm staying as faithful as possible to the feeling given by the console. But there are certainly some liberties that I am taking, but they are imperceptible to the player because they are very technical things.

Are there particular Metroid games that you are drawing the most inspiration from? Likewise, which Nintendo 64 games have influenced your design?

Metroid 1, 2 and 3 are playing an essential role in the development. They are amazing games and each of them is bringing something essential to *Metroid 64*.

As for Nintendo 64 games, there are several of which I took a little bit, but the best and greatest examples for me are *The Legend of Zelda: Ocarina of Time* and *Majora's Mask*. They are games that marked the way for how to make 3D video games in all aspects.

What's been some of the most challenging aspects in developing M64?

Everything is a challenge, from the twisting of Samus' torso towards her target when she shoots to the physical behaviors of the Morph Ball with the environment. A game like Metroid will always represent great challenges in all its aspects.

Should we expect to see some familiar faces in M64 such as Ridley and Kraid?

Don't expect familiar characters. Why spoil the surprises? Haha

What are some of your must-have weapons and upgrades that you want to include?

There is already a list made regarding the updates that Samus will have. The Spring Ball, the Grapple Beam, and the Screw Attack are some of them.

Now for the question on everyone's mind: When do you anticipate finishing development?

Each member of the team has their own obligations, so there is no specific date by which we are obliged to finish. But I'm doing my best to speed up the development so that everyone can enjoy this fan game, so please be patient.



Juanito Medina

Background artist for *Teenage Mutant Ninja Turtles: Shredder's Revenge*, *SuperEpic*

First, tell me a little about yourself. Who are you? Where do you live? What's a day in the life like for you?

What projects have you contributed to?

My name's Juanito and I'm a Spanish self-taught artist. I've spent most of my career working remotely from Argentina, but I've recently moved back to Spain.

I wake up every morning and sit in front of a computer for many hours in order to try to make the best pixel art my current skills allow me to.

I worked on several indie projects, most of them from Spain. I'm a member of Mad Gear Games, a company created by some friends of mine. We developed *A Hole New World*, and *Kemono Heroes*. The latter is the first project I got deeply involved with from the very beginning. It's a huge part of my portfolio and I learnt a lot from it.

I also worked on *SuperEpic: The Entertainment War* as a background and cutscene artist, and I did the character design of the bosses too. I made some SFX animation on *Sword of the Necromancer*, and BG art and animation on *TERRACOTTA*. Right after that, I got the opportunity to work on *TMNT: Shredder's Revenge* as a BG artist. I currently work at Half Brick as a 2D generalist artist.

When did you first discover the *Teenage Mutant Ninja Turtles* (TMNT) franchise? Tell me about your first experience.

Well, the original TV show was first aired a couple of years before I was born, so I missed that one. Besides that, I was familiar with the franchise. After all, it was kind of a cultural phenomenon. The movies, the toys, the games and other kinds of merchandising were constantly present when I grew up. The one rendition of the Turtles I got the chance to watch on live TV was the 2003 one, and I liked it a lot.

How did you get connected with the *Teenage Mutant Ninja Turtles: Shredder's Revenge* project?

Back in October 2020, Tribute let everyone know on Twitter they were looking for a BG artist to work on a "late arcade-era" looking game. It was thanks to a friend of mine that I got to know about this job offer. I was desperately looking for a job at the time, so I sent Tribute my portfolio and I got accepted right away, fortunately. I ended up working on stage 4 of the game two days later, literally. And by the way, I can't stress enough how shocked I was when Adam Marin, the art director, revealed to me they were working on a direct sequel to *Turtles in Time*.



A Hole New World



Kemono Heroes

Tell me about your process for developing pixel art. For example, do you use a lot of reference images? How do you know when a piece is finished?

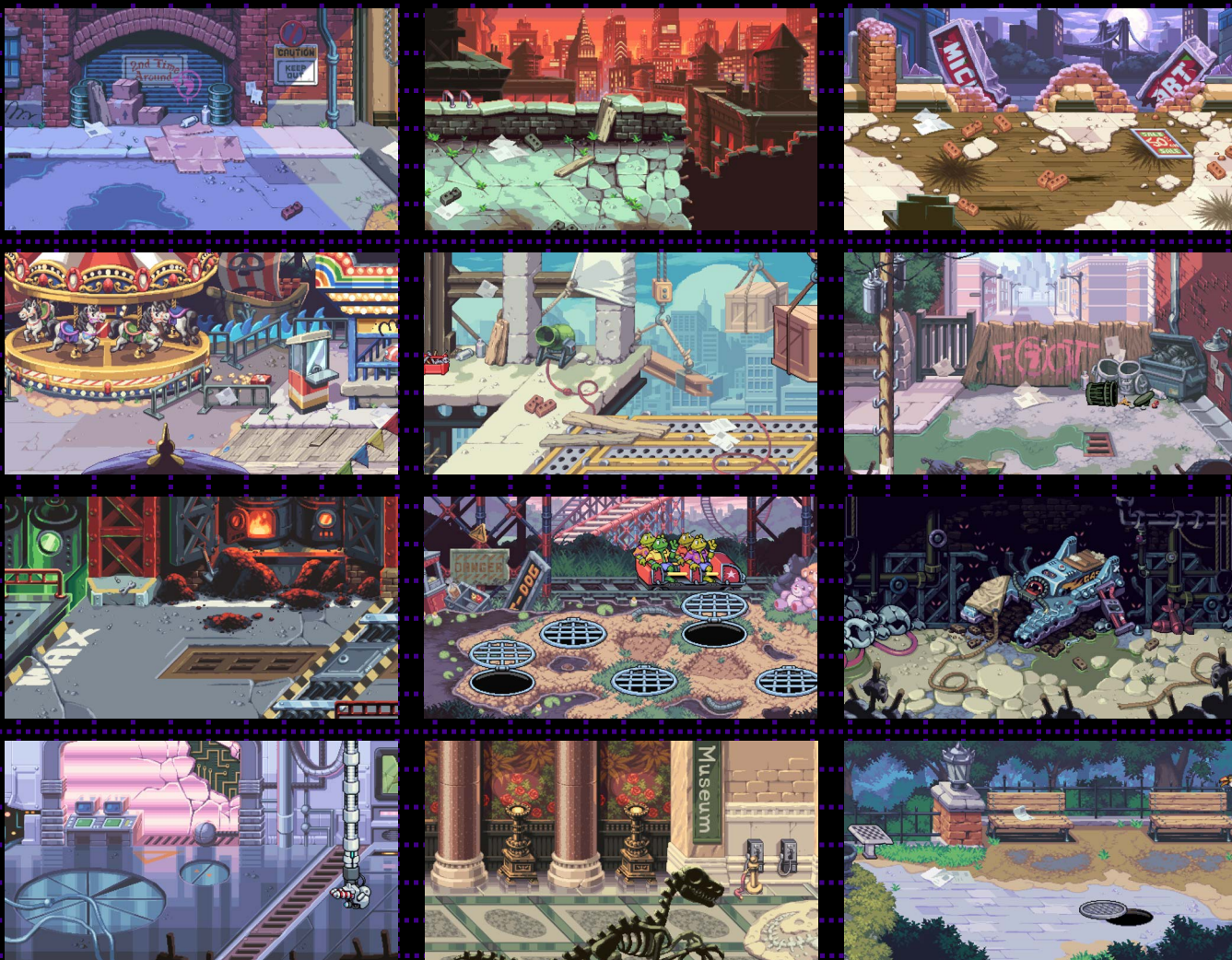
I make all my pixel art pieces in Photoshop, mainly because I'm so used to how the program works that it's almost second nature to me. It lets me work faster. I'm aware it's not the best suited program for pixel artists. In fact, I use Aseprite whenever I need to do a loopable tile, animated sprites, and other specific tasks that Photoshop absolutely fails to deliver proper tools to work with.

I tend to use multiple references, yes. And frankly, I don't know a single professional artist that doesn't make use of them on a regular basis. I have several folders on my PC full of references and ripped graphics from all sorts of retro games. I study them frequently.

A piece is only finished when you decide to just stop working on it, really. Of course, there's always a bare minimum your art needs to meet for it to be shippable by certain standards. But it's kinda tricky to decide when to stop. I guess every artist develops their own intuition for this. Anyway, I'd say it's always better to set some creative restrictions (even if the hardware/system you're developing your game for doesn't require them) in order to have a clear objective in mind, and to avoid dragging out a project.



Teenage Mutant Ninja Turtles: Shredder's Revenge



Teenage Mutant Ninja Turtles: Shredder's Revenge

When creating environments for Shredder's Revenge did you have access to the character art to see how the shapes and colors played with your spaces?

Sure, I always used the players' sprite for reference, as well as the enemies and even the boss featured in that stage. This comes in handy not only for picking the colors precisely and making the playable/interactive sprites stand out from the background, but also to be careful about the environment assets size in relation to the characters'. For example: if there's a wrench laying on the ground, it should look like a thing the turtles could pick up with their own hands if they wanted.

There's so much variety in the styles of environments in Shredder's Revenge ranging from city streets and muddy caverns to damaged technology filled halls and crumbling rooftops. Which one are you most proud of? Was there one that was particularly challenging?

I'm very fond of the 'Central Park Zoo' level. It's the first one I worked on, so I'm kind of emotionally attached to it, understandably so. At that point, it was challenging enough just to try to match the style Tribute had already established at that early stage of development. They provided me with a PSD file with a draft of the first 2 levels. They weren't finished by any means, but the visual style was solidly conceptualized at some points.

Besides that, there's not a particular stage (as a whole) that I'm proud of over the rest. I'm extremely happy with how all of them turned out in general, and then there are some pixel art bits that I really like. I think the most solid level, visually speaking, is the 'Crystal Palace Mall', it has a lot of variety and it ended up being very pleasant to look at, I think. Coincidentally, this one also includes probably the most challenging thing I had to pull off, the forced perspective corridor near the beginning.

The final boss takes place in two separate screens that are much more detailed than the rest of the levels. I tried to make both look more like backgrounds from a classic fighting game, an approach impossible to apply to an entire scrolling stage. These two were my last contribution to the project, so I gave them my all.

Were there any planned environments for Shredder's Revenge that were cut from the game?

Not that I know of. Among the references for environments that Tribute sent me, there's one called "Grand Central Terminal", so that location was at least considered at some point, but I've never seen a single concept of that stage.

Besides that, level 6 had a completely different ending. At the end of the mall, right after the arcade hall, there was a secret lab that served as a boss screen. I worked on that section and even finished it. However, it got removed in the end because it didn't quite fit with the narrative.

The Shredder's Revenge New York City world map is impressive. What was your process like for getting that plotted out? Did the designers provide a general layout for you to work against?

As with every other BG art piece I did for *Shredder's Revenge*, the NYC world map was a pixel art paint over based on the amazing layout concepts Stéphane Boutin did.



Teenage Mutant Ninja Turtles: Shredder's Revenge

Now that Shredder's Revenge is done and is being showered with praise with old and new fans alike, how does it feel to be part of something like this? Did you expect it would be so beloved?

Oh boy, this is a strange feeling.

On the one hand, I was so amazed by everybody's job when we were in the middle of development, that I must admit that I wasn't entirely surprised when people reacted so positively to it. I mean, I worked on it, but so many other people did too, and I admire their work, so I enjoyed the game's content as much as any other member of the audience. I just got the luxury to know about it all way earlier.

On the other hand, games can go terribly wrong, and I know what it is to put all your heart and soul to a project for it to get completely ignored and forgotten. I guess Tribute and the Turtles are too powerful for that.

In any case, I've never been a part of a project this big, and the way the people are reacting to it (and to my contribution in particular) is incredibly heartwarming.

For aspiring pixel artists out there, what advice do you have for them?

Pixel art is all about translating complex shapes and color mixes into the minimum amount of visual information possible: the pixels themselves, and making interesting combinations of them, helping them stand out on their own terms as exciting art pieces. In order to solve some tricky situations, you must be clever, and exploit the limitations of the medium to your favor. This also could be said about other mediums, however.

Learn from the masters. In this day and age, we're lucky to be preceded by many classic games beautifully painted in excellent pixel art. And the best part is that you can find thousands of those graphics in optimal quality at websites such as 'the spriters resource' or 'VG Maps'. Gather a good set of pixel art references that you happen to like and study them carefully on a regular basis. Let them guide you and make your own practices and experiments too.

James Shuar

Composer, AKA Luminist

Hello James. To get started, please tell me a little about yourself. Who are you? Where are you located? What's a typical week like for you? What are the various musical projects you've been a part of? Hi Brian! Sounds good - I'm a composer based in Sydney, Australia. I've worked as a freelance composer for around 10 years now, mostly in advertising but also some work in indie video games (I wrote the soundtrack for a story-based rhythm/puzzle game called *ATONE: Heart of the Elder Tree*). I have also had several releases of my own under the name Luminist.

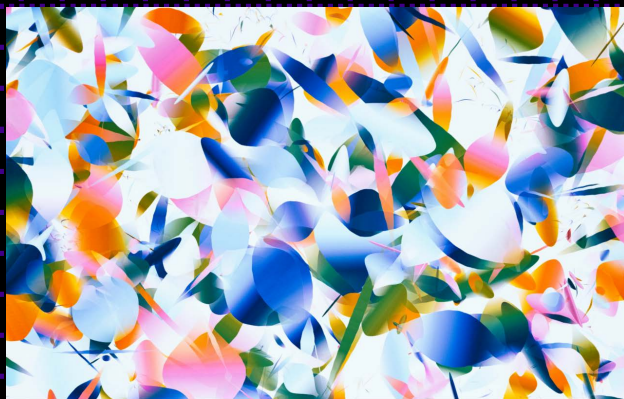


It can be difficult to describe a style of music or label a collection of music a specific genre because the terms we use are rather subjective and converting sound to words is somewhat problematic. But all that aside, how do you describe your style of music?

For sure. I often have trouble describing musical genres with specific words, as there's so much out there that doesn't fall into a neat little box of what something "is" or "isn't". I do think genre labels can be useful though, for finding new things adjacent to what you already like - they certainly have a place!

I think most people who know me will be familiar mostly with the Metroid remixes, which maybe fall somewhere in the realm of 70s synth music like Wendy Carlos' *Switched On Bach*, or Mort Garson's *Plantasia* (Although I'm absolutely not cool enough to be referenced in the same breath as those two!).

I also make lots of my own music, which ranges from Chiptune to Progressive Techno. It's hard to classify!



LUMINIST INFINITY MIRRORS

SIDE A: Infinity Mirrors • Eclipse • Kinematica
SIDE B: Old Souls, Young Bodies • Don't Stop Breathing

Written / Recorded / Mixed by James Shuar, AKA Luminist
Mastered by Nathan Moody at Obsidian Sound
Cover Artwork by Manolo Gamboa Naon

/50



Infinity Mirrors (left) and ATONE: Heart of the Elder Tree (right)

Which original game soundtracks are your favorites? What makes them special for you?

The big one for me is *Final Fantasy VII*. That was a really formative piece of media for me as a kid, not only for the soundtrack but for the incredible story. I wasn't allowed to play games for older kids, so coming from things like *Pokémon* and other first party Nintendo stuff, *Final Fantasy VII* was one of the first I played with a serious story and high stakes. I remember being in awe of the soundtrack at so many different points. Playing through the remake more recently was a really strange and wonderful experience - at once feeling like powerful déjà vu, but also comfy and nostalgic.

What are your preferred hardware and software for music production?

Good question! My trusty Korg MS-20 Mini gets airtime on pretty much any new production - I just love the way it sounds, and feel like I understand its limitations pretty well at this point. In terms of software, I've used Logic Pro for 10 years or so, it's been a staple and the workflow it provides is very comfortable to me. Could be time to jump out of that comfort zone and try Ableton instead soon!

Tell me about your process for producing music. How do you get started? What inspires you along the way?

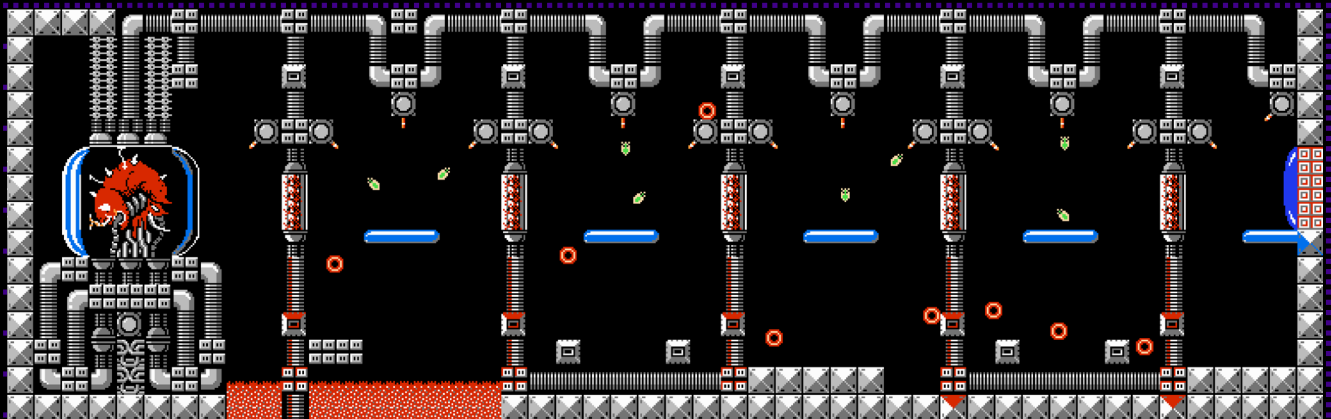
This is a tough one, I've never actually described it in words properly! If it's a remix, I try to listen to the original a bunch of times until it feels like I really understand the emotional vibe of the track. I'll usually then record the rhythmic elements first, and if there are any unusual harmonies or melodies, I listen to the original version at the same time as recording the new one - over and over again. It takes many listens making sure all the notes are correct - it's all done by ear!

For original music, I really try to let a specific emotion govern where it's going to go, and just begin jamming with that in mind. Emotion is probably the most important part of music for me, so it's definitely what I latch onto for creating new work.

I'm a huge fan of *Metroid: Resynthesized*, and — in fact — I'm frequently listening to it as I work on this book to help get me in the *Metroid* mood! It wasn't until I listened to this album all the way through that I realized that it appears to follow a three act structure, similar to a movie. Granted, that could be said for many other game soundtracks. I found this was amplified in how you interpreted and performed the songs. For me, this is an album that is most appreciated when played from start to finish, as it tells a story. Do you find this is the case? Do you think those that never played the original *Metroid* can appreciate qualities of the album such as this?

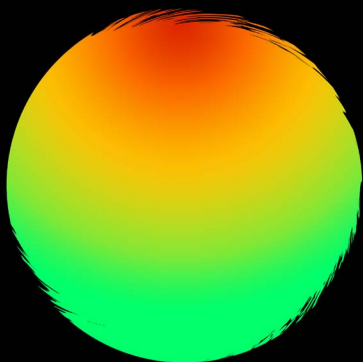
I'm so humbled that *Metroid: Resynthesized* has had such an impact on you! It's honestly such a crazy feeling to know that it's brought a lot of joy to people over the years. It's really just something that happened by accident when I first bought an analog synthesizer - I made a remix of Kraid's Lair trying to teach myself how to use this new piece of gear, and put it up on YouTube thinking it was just a bit of fun. The response was so overwhelmingly positive that I decided to remix the whole game OST. This was when *Stranger Things* first came out in 2016, so synth music was curiously popular for a minute - I think that probably helped a lot. Given that, I think it can be appreciated by people who never played the original game as well as old school fans.

Actually, the first time I played further than the intro section of *Metroid* NES was while I was creating gameplay videos for the remixes!



Metroid, Tourian

SUPER
METROID



RESYNTHESIZED - VOL I
LUMINIST

Super Metroid: Resynthesized - Vol I

definitely feels bouncier and less “militaristic” than the original one - definitely more of a Saturday morning cartoon sci-fi vibe. It’s fun, but different!

On your question of making trade-offs, absolutely. Sometimes you choose a direction that feels like it’s going nowhere after a while, so it’s worth starting fresh. With the *Super Metroid* stuff in particular I’ve made several draft versions of some tracks before recording something that felt right.

For me, Brinstar is a stand out. Each tonal component is crisply distinct, just as you find in the Famicom original. The low tones, for example, bounce and occasionally slink into a deeply low tone that makes the inevitable build up a powerful moment. Your version gives a quality to the sound that lets you enjoy these elements in a new and meaningful way. When you recreate music like this, do you find yourself discovering new ways of enjoying the music? Have you ever had to make a hard trade off when deciding between a few different directions your song could go? I’m glad you like that one! Partly the goal of remaking *Metroid*’s OST was curiosity of how it would feel to play the game with this version of the music. Seeing the gameplay (admittedly terrible on my part!) on the final videos was really cool, and it definitely deepened my appreciation for the game itself.

I remember Brinstar actually being one of the more difficult tracks to remake - probably because it’s tonally different from the rest of the OST. Listening back now, this version



Metroid Fusion

For any of the Metroid songs you've recorded are there any particular sounds or emotions you had a harder time conveying than others? What was one of the most challenging qualities of sound to produce?

Definitely some of the weirder atonal tracks like Mother Brain from *Metroid* NES - at least to start with! I wasn't as experienced back then with the sound design aspect of a creepy track like that - my background is definitely more in harmonic music, things you can easily hum along to.

I started listening to a lot of harsher, noisier music more recently which I feel helped to improve on that kind of thing. The deep, ominous textures in remixes like "Norfair Hot Lava Area" from *Super Metroid*, that stuff definitely comes from listening to harsher music.

When producing Super Metroid: Resynthesized did you find you had an advantage having already gone through the motions of recreating the original soundtrack?

I had a process for it by then for sure, but it was actually much harder! The thing with *Super Metroid*'s OST is that it's more complex because the SNES's soundchip can deal with a lot of sounds happening at once (compared to NES). Some tracks have really dense harmony, and given that I don't use pre-existing MIDI files, it can take upwards of a hundred listens to transcribe everything in some cases.

Super Metroid Prologue feels like it could slot into any of the great 80s sci-fi and/or fantasy movies. Are there any movie soundtracks from the 80s or 90s that inspire you?

Oh totally! I always loved the soundtrack from *The Thing*, that was definitely an influence in my *Metroid* remixes. A couple of other faves are *Perfect Blue* and *Akira* - Both of those OSTs found novel ways to capture an unsettling feeling. I particularly love the different ways they used group vocals mixed with harsh electronics.

What did you think of Metroid Dread?

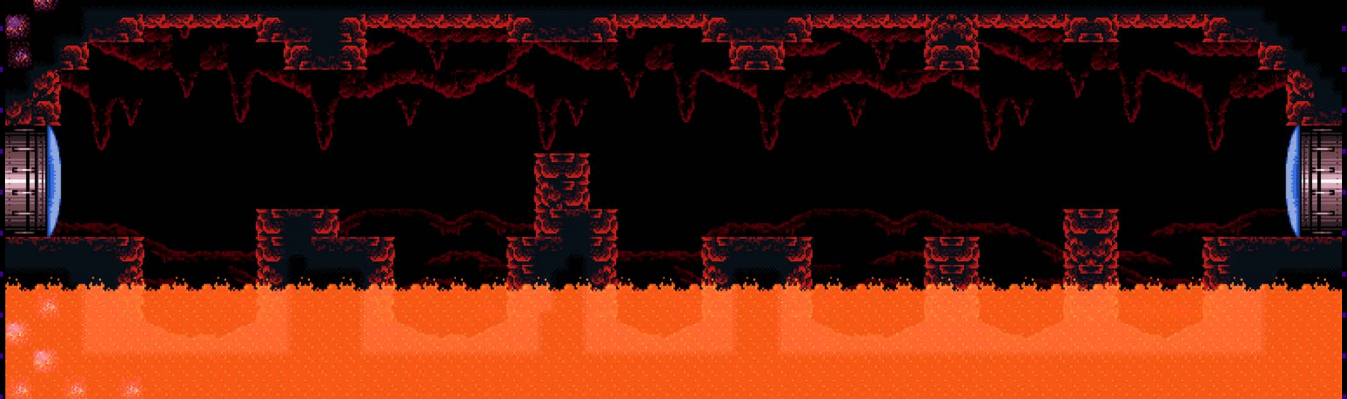
I absolutely loved it! What an excellent title for the series to return on - the developers absolutely understood how to recreate and improve on the 2D *Metroid* formula in my opinion, and it made for a really tight experience that was fun to return to. My jam back in the day was *Metroid Fusion*, and it felt like the perfect update to that gameplay style. I must have replayed *Dread* two or three times when it came out, which is a big deal because I usually hate replaying games!

What are you working on right now?

At the moment I'm taking a step back to figure out what the next project will be. I was recently working on a videogame soundtrack, but the project got canceled. Such is the way in game development sometimes! Either way I'm thinking it might be time to get a new EP started - watch this space!



Metroid: Resynthesized



Super Metroid, Norfair

Metroid Dread A Tutorial

By Valeriya Kim (ioruko)

Hello, my name is Valeriya Kim (a.k.a. ioruko). I am a pixel artist and animator. I started my journey as a pixel artist back in 2017. I was making assets for a game project I was developing together with my husband. What started out as a hobby became my full time job and now I'm a freelance pixel artist and animator working on multiple projects and developing my own game as well!

I always loved games and art, but unfortunately I didn't have any consoles growing up, so my first experience of pixel art games was limited to emulators and PC ports. Still, some of my favorite games include *Super Metroid*, *Metroid Zero Mission*, *Metroid Fusion*, *Castlevania: Symphony of the Night*, *Portrait of Ruin* and many others.

I am a big fan of anime and modern Japanese media, and those influences are felt strongly in my art style as well. In my own works I aspire to capture the vision that inspires me in Japanese media, so I hope someday I will be able to leave a mark in the game industry myself.

1. Idea

I love 2D Metroid games. Their art and ideas inspired me a lot. So when *Metroid Dread* came out on Nintendo Switch I thought it would be a great time to pay homage to one of my favorite characters in video games. So I made this fan art of Samus in her new power suit!

On the one hand, I wanted to capture her power, fearlessness, unyielding determination, and on the other, the stunning beauty and elegance of her looks inside the suit.

So for this piece I decided to remove her helmet and create a dynamic portrait composition with the main focus on her face. I wanted her looks to give off an aura of a strong, spirited and collected professional, as if Samus was calculating her next move in the middle of an enemy encounter. I also



pic.1 Sketch

wanted to imply a sense of motion, like she was dodging bullets or slightly hunching in the anticipation of an incoming attack.

2. Sketch

I always start with a sketch made with rough lines, just outlining the main elements of the composition (pic. 1). It doesn't have to be precise, since it's not line art, which I rarely do for my pixel art pieces.

My software of choice is Aseprite, which is a graphical editor created specifically for people working with pixel art. It's a great tool for pixel art animation as well. I like it for its simple and clean interface.

The native size of this piece is 200*200 pixels, which is a



comfortable resolution for me personally. Since I come from a digital artist background I love working with high resolutions. However, I wouldn't recommend it to someone who is just starting.

Here is a tip for you: if you are not sure what size of canvas to choose, try putting

down a single smallest element that you absolutely want to capture in detail. For example, it could be an eye of a character, a mouth or the whole face. Once you understand what resolution is comfortable for you, working on a piece is going to be much more enjoyable.

3. Flat Colors

The next step is laying out the flat colors (pic. 2). At this point I must consider the base color palette, which I usually make from scratch for each piece, if there is no need to preserve a certain palette for consistency.

Here's another tip: when making video game assets it is better to have a set palette that you are using for everything. Spending time to figure out a versatile and harmonious palette is very important, because it can easily determine how appealing and easily readable your game graphics will look.

4. Base Shadows and Details

Next I add darker shadows and continue to work on details of the suit and hair (pic.3). I place the light source on her left to create a deep shadow covering one side of



pic.3 Shadows and detailing



pic.4 Base done

the face. I add just two darker colors for shadows and one for highlights for each main element of the composition. This is a standard number of shade colors I usually use, but it can vary depending on the image. As for highlights, they play a big role in how polished your piece can look. Placing them on the elements you want to stand out makes the whole piece look more alive. I apply highlights to the edges of the armor, the hair and the eyes (pic.4).

For bigger resolution pieces like this I prefer a softer selective outline that looks lighter and more natural as opposed to a hard dark outline. Selective outline means that the color of the outline varies depending on the surface's illumination, and it can even completely disappear where the light hits the strongest. Since the background in this piece is a simple black color and it's the darkest color in the image, I can skip outlines altogether on the surfaces adjacent to it.

For game assets I usually prefer using a hard outline, because it helps to separate the sprites from the background. Of course, this is not the only way to do it — some games' graphics can look clear and clean with no outlines whatsoever (although in my experience it is harder to do lineless styles for game assets). It is more of a stylistic choice rather than a rule of thumb.

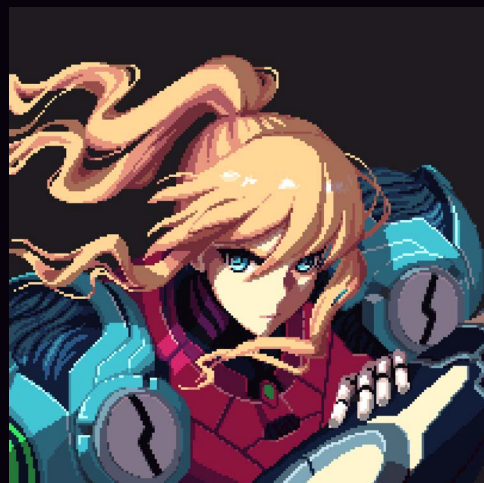
5. Dynamic Lighting

With the base done I can move on to working on the lighting and effects.

From here on I apply some of the techniques and tricks that usually don't go with the traditional pixel art process.

Although some of them, like transparency, are often used in modern pixel art games, more conservative opinions on pixel art argue that using such tools is 'frowned upon' and generally not recommended. I believe that every tool and technique that makes your process better and faster should be used and there is no such thing as 'cheating' in art. I see no harm in using those automated tools while still preserving the control over your canvas, making decisions on a single pixel level and following your artistic intuition. I would still recommend beginner pixel artists to start simple and save the more advanced techniques for the last stages of their creative process. This way you can focus on more important things like silhouettes, values, composition first and nail it down before proceeding to build your piece on top of it.

So now with the help of the light source that I established earlier I can make an additional shadow layer on



pic.5 Additional shadow layer

top of the base. I create a new layer set to 'Multiply' mode and lower its transparency to about 55%. Now I can pick a color of the shadow and paint over the existing base, enhancing the depth and contrast of the image (pic.5). You can see how drastically it changes the perception of the piece.

I don't always use an additional shadow layer, and the same depth can be achieved by carefully picking a palette with a good range of values and contrast instead, but in my experience this method yields great results with less time, particularly for high resolution pixel art, and it can be worth giving it a try if you never considered it before. Using layer modes is a very common way to create shadows, highlights and reflected light in digital art practices.

6. Effects and Color Adjustment

The next step is adding the effects like smoke, glow and sparks (pic. 6). It is an optional step, but it makes the piece look more flashy and dynamic. I make a semi-transparent layer and draw some smoke trails following the composition's angle. I try to shape the trails in a manner similar to the hair, repeating the visual pattern. It creates a nice flow and unifies the image's elements, guiding the viewer's gaze.

Once the pixel level editing and polishing is done I switch my graphical editor to Photoshop to finalize the piece. I could simply stop here and be satisfied with the result, but I'm curious to see how I can improve this further with color correction and subtle gradients, glow and particles.

Before I add the final touches I upscale the piece to 1200*1200 pixels with a nearest neighbor algorithm. This allows me to use gradients and air brush without getting a pixelated look that comes from using those tools on a lower resolution canvases.

I pick a soft round brush and start adding the glow to the cannon, the pauldron and other areas where needed. I set my glow layer mode to Overlay, then I create an additional Color Dodge layer on top of it to further enhance the brightness of those areas, playing around with transparency of those layers in the process. The sparks are made of dots of color set to Filter>>Blur>>Motion Blur and adjusted to follow the flow of the image.

Finally, it's time to play around with color adjustment settings. I start with Levels, then Curves and Vibrance, tweaking those settings until I am satisfied. There is no universal solution to how much you should change



pic.6 Adding effects

those settings, so follow your intuition and see what fun results you can get from different adjustments. However, if you are not sure or get intimidated by all the sliders and diagrams, there are ready to use presets that you can download for Photoshop and apply to your images. There are many collections of custom actions that you can download for free or for a price. Digital artists, photographers and designers use those all the time in their creative process.

Again, I must emphasize the fact that since I come from the background of making digital art for a long time before going into pixel art I have grown accustomed to using these techniques and tools and it strongly influences my creative process with pixel art as well. I use them because I can get good results with less time rather than if I had to do it all with the traditional approach.

So I am not saying you should do the same, if you are not accustomed to those tools and if you don't feel it will yield you better results, or for any other reasons. However, I encourage you to experiment and go outside of your comfort zone. You might be pleasantly surprised by the outcome of your efforts!

I hope you enjoyed the process and you can leave me a message on social media any time! I'm active on Twitter (@ioruko) and Instagram (@ioruko_art), so don't hesitate to check it out!



How to Make a Metroid

A Tutorial

By Archibald Janes

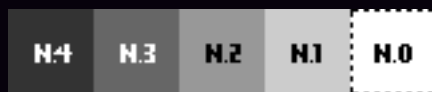
If you're new to the world of pixels, welcome! If you're a friend of pixels, then welcome back. In this tutorial, I'll be covering how to create a Metroid sprite in a painterly aesthetic, from reference. All you need is an art program (MS Paint will literally do), and the reference image below.

Step I: Setup

The first thing you'll need to do is grab the reference image and put it where it will always be in your line of sight. Our reference image is the crux of this painting process: we should constantly be looking between our canvas and the reference image, throughout each step. This method is called *perceptual drawing*: drawing through observation, or perception. This is a progressive search for visual information, evaluating what we've done, correcting, and then reassessing. Like a sculpture, it is a continual procedure of finding our subject. It's important to note however, that we we'll never create an exact copy: the strokes and observations you make are what makes the sprite uniquely yours.



Next, open up your favourite art program and create a new project, making your canvas whatever size feels most comfortable to you (I'm using a 160*160px canvas). For this piece, we'll be using a white background; while this isn't always recommended, I enjoy the bold white highlights on the reference image and want to accentuate that. Next, set your brush to a **4px square brush**. You will also need to create a five-point greyscale palette; this includes four neutral greys, as well as the white background.



Step II: Underpainting

Now that we're all set up, it's time to begin painting! My process begins with an *underpainting*. An *underpaint-*

ing is a loose painting of the subject that acts as a guide and aids in establishing shape/mass, value, and composition. The underpainting will act as the foundation of the painting for us to mould and colour. The underpainting can be broken into two parts: a *scribble painting* and a *value study*.

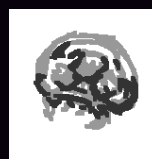


Step IIa: Scribble Painting

A *scribble painting* is exactly as it sounds: a painting we make by scribbling marks. Study the reference image and mentally break down the reference image into large shapes that compositely form the Metroid. For me, the key forms are the three circles that make up the nuclei, the four triangular fangs protruding from the bottom, and the domed half-circle that makes up the membrane. Using N2, scribble in the primary shapes you see. I like to keep my pen on the canvas the entire time I do this, making the lines as one continuous gesture. This is a personal preference but I find it helps me keep my drawing loose.

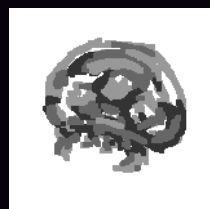
Step IIb: Value Study

Reductively speaking, a *value study* is a painting using a scale to capture the tonal changes in our subject. This is done by beginning with the darkest value on the scale and working up to white. When doing a value study, it is important to always move up on your scale, never down. During this stage of the painting, we are concerned about blocking in shapes and establishing our lights and darks.



Begin with N4 and paint in wherever you see it. Once you're satisfied, move onto N3 and repeat this process until you've used all five tones on the scale. During this stage, you only want to work up the scale, not down; that is to say, once you've added N4 and move on, you shouldn't return later to add more of that colour. As you can see in my examples, I am painting over my strokes each time. I prefer to do the entire underpainting process on one layer, like a traditional painting, but you can create separate layers for each value.

I recommend looking at the reference through squinted eyes during this stage; doing so will blur the details,



helping you see the values more easily as masses. You can also apply a black and white filter to make the value changes more apparent.

Step IIc: Resizing (Optional)

Once the underpainting is complete, resize your entire picture plane by 50%. I am doing this because I want to make a smaller sprite than what we have right now. If you want to make a larger sprite, omit this step.

Step III: Colour Palette

The next step is to build a colour palette. As a general rule of thumb, I follow the 32-bit hardware limitations of sprites being restricted to 15 colours + 1 background colour. This palette consists of a dark outline/shadow colour, 2-4 shades for each prominent colour (this includes a shadow, mid-tone(s), and a highlight colour), and a near-white highlight. Using a limited palette in this way will aid in readability and help achieve a harmony in your colouring. However, this rule is meant to be a guideline; oftentimes I will use 16-24 colours for smoother blending, or for adding subtle colour shifts in areas of darkness and areas with reflected light.

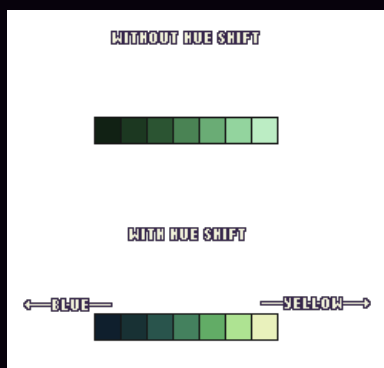
For this sprite, you will need greens, reds, browns, boney-beiges, a near black shadow, and the pure-white background. In this case, we'll actually be using pure-white as the highlight to achieve a blown-out watercolour-esque effect in the highlights. You'll also need a light yellow-green highlight, as we see over the nuclei in the reference image.

You have a few options when building your palette: firstly, you can create your own from scratch; secondly,

#1D1A23	#CFE690	#80F8D8	#EEF8D8
#213131	#34544F	#488166	#588670
#3F1E28	#79283F	#C54455	#E48D84
#683939	#89704D	#C8A072	
#9C7460	#D7BDA7	#EDE4D2	

you can swab your palette directly from the reference image with the colour dropper tool; lastly, I've included the hex codes of my own palette so that you can use it directly on your canvas.

If you opt to create your own palette, I recommend *hue shifting* your colours. *Hue shift-*



ing is when you change the hue of your colours, in addition to the saturations and lightness values. A hue-shifted palette will have a level of dynamism that is lacking in purely tonal palettes.

Step IV: Colour

Now that we have our foundational painting, it's time to begin the process of searching for our subject in the underpainting. At this point, we are more concerned with making an impression of the Metroid rather than rendering details; we are using colour to mould the underpainting through comparing it to the reference. For this step, switch to a **2px square brush** to help keep the strokes looking painterly and impressionistic.



As in step 2, we'll be working from our darkest values to the lightest values in a linear fashion. Then once you've done a complete pass with every colour, begin to reassess your painting. After that point, you can begin using the palette freely to refine your sprite.

During this stage, it is a good idea to begin mirroring your canvas on occasion. Working in this way helps your brain critically analyse the reference, and it makes it easier to spot areas in your painting that you may want to alter.

Step V: Detailing and Rendering

At this stage, it is time to switch to a **1px brush** and begin cleaning up our crude Metroid sprite. When you are adding details to your sprite, you want to try and think about how you can shrink the textures we see in the reference to this scale. Since we're working at such small resolutions, space economy is crucial in pixel art. We are physically unable to render all of the details in the reference, so we want to focus on giving the impression of the details we see instead; sometimes, less can be more. When rendering, you want to use the highlight and shadow tones for adding detailing, while your mid-tones act as the colour base or for blending.

One important rendering technique you'll want to utilise is *anti-aliasing*, or AA. *Anti-aliasing* is a technique used for smoothing rough edges, to add depth by blurring distant objects, blending, and so on; you may be familiar with AA from video games, where it is used to smooth polygon edges. In pixel art, we achieve this by

placing lighter colours on the contour lines to 'smudge' them, or by using in-between colours to create a subtle

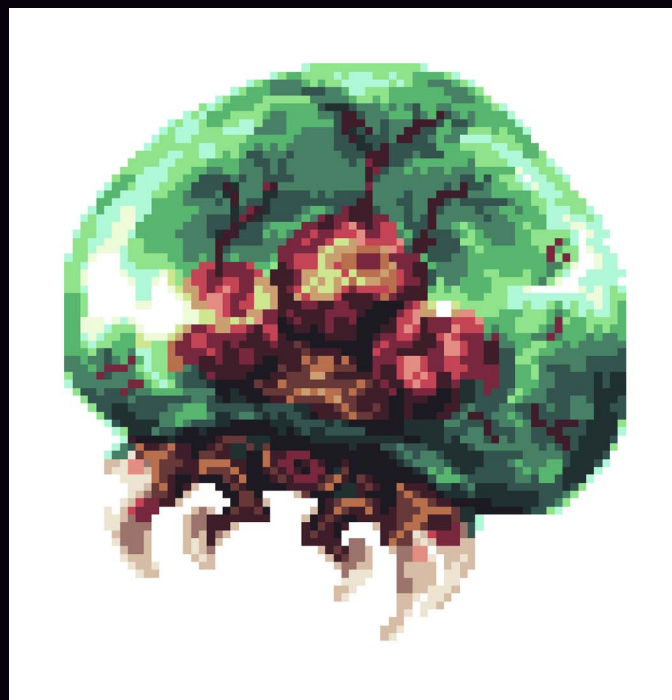
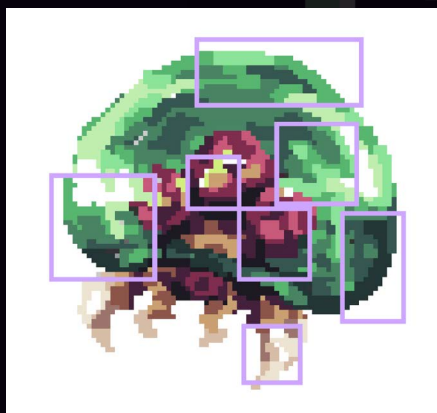
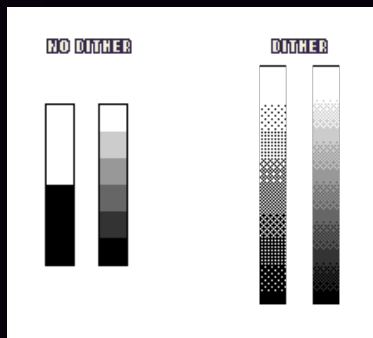


blend. Some artists use AA liberally to create very soft images, whereas others use none and opt for jagged edges. Use of AA is up to the artist's preference. When using AA, you want to keep readability in mind: if you push the smoothing too far, you may end up losing details or muddying the sprite.

Another technique is *dithering*. *Dithering* is when you add noise by colouring in a grid-like dot pattern.

Dithering creates the illusion of more colours being present, gives the effect of transparency, as well as for blending colours together, or 'breaking' up a solid colour. Most pixel art programs

include dithering brushes, although I find it easier to do so manually unless a large amount of dithering is required (eg. with 1-bit and 8-bit art).



Part of capturing a painterly style is through using interesting pixel clusters that give the impression of brush strokes. These pixels clusters are chunks of pixels in one colour. Mentally mark clusters in your sprite that you'd like to refine. I like to carve into these clusters with my brush to simulate brush marks, in addition to using AA and dithering techniques. I've outlined some of the clusters I'll be working on below.

Finished Result

Once you complete the rendering phase, your sprite should be ready to be called complete! Art is subjective; it is only "finished" when you decide you're satisfied, so render as little or as much as you like. Hopefully you've learned some new techniques by following along with this tutorial or gained some food for thought that you can apply to your creative routine. I use this method for most of the art I make, both in pixel and traditional mediums. If you have any questions, feel free to reach out to me on Twitter at @ArtUndertheArch!

The Smallest Element

Getting Started with Pixel Art

By Chris Nicholls

When I started doing pixel art I tried to stay away from lower resolution pieces and limited palettes because I found it to be quite intimidating. As I gained more confidence, I realized that adding more limitations had actually been beneficial to my creativity, allowing me to think more in terms of readability than detail.



I highly recommend trying NES and 8-bit style sprites early on because they can teach you a lot about prioritizing

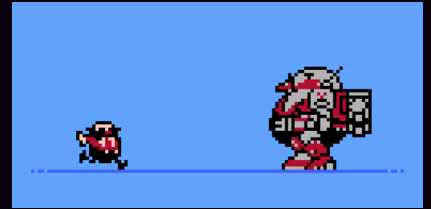
certain features and shapes, as it's limited by both colour and size. 32x32 is a fairly comfortable resolution for four-colour pieces, but it may be easier to slightly exceed these limits and then adjust them to fit the restrictions later. Even with less restrictions, it could help to find a palette. If you're working with a full-body character, you need to ensure that the character's silhouette is easy to parse at a glance, but this can often come at the cost of detail. It's all about what important aspects of the character you want to portray. If the facial features and expressions are important then the character will likely have a slightly larger head to show off the details whereas the body may be smaller or partially obscured. As you branch out and remove limitations you will have the knowledge of what shapes look best and are easy to spot, with the added benefit of detail. It also helps that most 8-bit sprites are quite simple visually, so once you have a good shape for your character you can build on them from there. It can also lead to some unique and endearing quirks in a larger resolution format. An example of this is with Mega Man, whose arm curls up when shooting (likely due to spacing limits).

In terms of tools I use Lospec which is full of community-created palettes that really differ from one another. This can help to give you more inspiration, especially when using palettes with fewer colours as you would have to consider which resembles your reference better, even if it is a complete-



ly different hue. All of this will translate well into art with less limits, helping you no matter what you create.

Lospec works well for me as it is consistently updated with new palettes and it's easier to filter through by number of colours, making it much easier for limited colour art. It also shows preview images of the palette in use on different pieces to help get an idea of where best it is used. I sometimes also use the palettes prebuilt into Aseprite, however there is less variety in terms of vibrancy and limitations; most of their palettes have over 16 colours. Lospec makes it much easier for experimentation and its variety can change the mood of a piece.



When starting a new piece I usually sketch a rough outline of the character or environment. This can be difficult at smaller resolutions, so I instead create a rough silhouette in one colour and define certain areas with other colours. From here I try to clean up the sketch until it looks closer to how I want, adding details as I go. Finer details are often left for last, though I try to experiment as the

piece progresses to ensure that the style of the piece resembles what I envisioned. If not, I try to make changes, usually to the canvas size so that the initial shapes are still there but the detail can be refined. I also save multiple versions of the image. This is very easy in software that supports animation as a new keyframe can be made, making it much easier to revert to an older version if necessary. I also find that it helps me to make more experimental decisions knowing that another version is easy to access. Additionally, by the end of the whole process, you will have a short animation of your work in progress, which can also help you to see how much you're improving.

My Metroid Story

By Ryan Barrett
Webmaster of Metroid Database

While I was growing up, due to my parent's own financial struggles and cheapassery, I wasn't able to get my own personal NES until I was 10 years old. By then, all my close friends already had them, so I was constantly going to their homes to play their games (I was stuck with a "crappy" ol' Atari 7800). Despite this, I was able to play *Metroid* for a while at a friend's house and I definitely remember it wasn't a very fun, satisfying experience for me.

Here's some complaints my inexperienced, 10-year-old self had at the time:

"It's too hard - you die too quickly."

"Her jump is too floaty and she runs weird."

"She can't even shoot across the whole screen."

"You only get 5 missiles!?"

"The background color is always black?"

"You have to start all the way back at the beginning if you die? No thanks!"

(oh yes, we all knew she was a woman)

Later on with the advent of the Game Boy, I was also able to briefly play *Metroid II*, and again, wasn't too enthusiastic about the series as a whole. It wasn't until '94 when I played "the ultimate" *Super Metroid*, which was an experience that stuck with me ever since. I remember going to Blockbuster to look at new SNES games to rent and while looking at the games, nothing even



compared (in my mind) to the greatness that was *Super Metroid*. So, I just kept renting it, again and again. *Five separate times*.

Eventually I was able to get my own copy and my love

for the series was basically set in stone. Fast forward to 2002 when Nintendo announced a "first person" *Metroid* for GameCube. And it's being developed by a studio no one heard of?! Livid beyond belief, I did what any 21-year-old male would do - find someone to complain to on the internet. That's what led me to Metroid Database. I found an incredibly tight knit group of individuals on our old message board and would go there to discuss *Metroid* in its entirety. We didn't have Reddit or Twitter or any social media at all - but that board gave me a community that I found an incredible connection with.



Metroid's popularity (or lack thereof) really did connect with me as a person: it was "niche" and it wasn't liked by many people. It didn't apologize for its creepy graphics or moody music, its difficulty or its atmosphere; it made you figure things out and explore on your own, and when you played for long enough, the rewards were incredibly satisfying. *Metroid* resonates with me on a very deep, personal level. Everyone loves *Zelda* and *Mario*. Not everyone loves *Metroid*. I'm not a very popular guy. Never have been, never will be. I've always struggled making connections with people. *Metroid* is the same way.

Through thick and thin, I've stuck with it and have been a leader and a steward for this community, and now consider myself one of the founding members of it. I'm very proud of being able to say that. I appreciate and am honored in being able to share everyone's passion for the series, and signal boost online whenever anyone posts about it. It has helped me become the person I am today and I don't for a moment regret any of it.

Metroid: Rogue Dawn

By Brian Riggsbee

Metroid: *Rogue Dawn* is the unofficial, fan-produced prequel to the original *Metroid*. Unlike most ROM hacks this is a high quality experience that takes the foundation it is built upon and expands on it greatly.

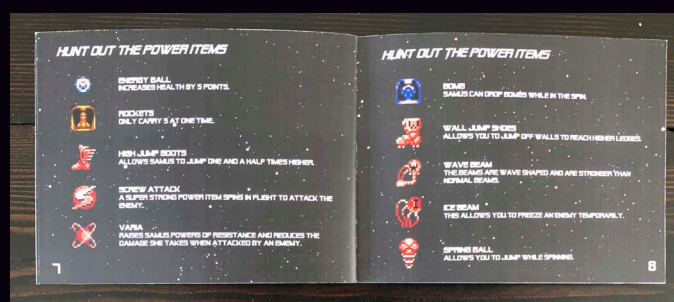
Before I get into the details that make this such an excellent game and expansion on the Metroid world, first let's look at the physical release that I opted for. Purchased from RetroGamesRemastered — an operation that produces physical releases of ROM-hacks and retro gaming rarities — this *Metroid: Rogue Dawn* print has everything you need to feel like you are back in the 1980s opening a fresh, crisp Nintendo game.

It's even shrink wrapped so you can feel like it just came off the shelf at your local Toys"R"Us. The map provides you with the opportunity to take notes for places to revisit, or if you are like me and can't stomach the thought of defiling the glossy fold out, it's something you can scan and print copies of before you scribble on to your heart's desire. The manual is short and sweet, with details on the story, items, and some helpful tips.

As for the game, the attention to details shines:

- Aran's helmet comes on and off depending on the environment she is in. Such a simple act of having two looks for Samus does more than add some eye candy. It deepens the sense that you are exploring dangerous, unknown spaces, and all areas are not created equally.
- Unlike the original, you always start with 99 health (in the original it was only 30). Plus, there are health and ammo refill stations. Having to start each respawn by farming for health was always a stand out negative in the original *Metroid*.
- The twists and turns of the craggy caverns creates a claustrophobic feeling and sense of despair. It truly feels like an alien world.
- The NES classic, as with many NES games, has some limitations, flaws, and minor bugs that continue to exist in *Rogue Dawn* and only add to the charm of the experience. For example, there's noticeable slow down when too many moving objects are on screen, exploding enemies wrap on the edges of the screen, crawling foes will get suck spinning in place if you open a door as they climb over it, and Aran "skates" like Gumby when you turbo fire while running.

- The story is expanded by text displayed on the backgrounds of some screens, usually representing the speech of a static character on the screen. It's a simple and cheap solution to add lore and deepen the narrative.
- The inclusion of a radar and map is a much needed feature for such a maze like world
- It parallels the original in terms of overall framework, without ever feeling too similar. In other words, you must seek out item upgrades and two remote bosses before proceeding to a final metroid dense area. Even the bosses have similar patterns since much was leveraged here. Yet never does it feel like a copy in any way. It just feels familiar.
- There's a second quest!



Sadly, the days of Nintendo Power are behind us, where we would seek out hints and tips for NES games. Sure, there's this thing called the internet now, but for a niche ROM-hack like this I didn't see a ton of helpful information published out there. So, without spoiling anything, here are some strategies I found to be quite useful:

- Instead of exiting an area by backtracking, simply save and then resume. This will place you at the starting position of your current area, and you'll still retain your health and missiles.
- Take notes on a printed or hand drawn map. Even with the in-game radar you'll find yourself getting lost in the intricate labyrinths. And since this is a metroidvania you'll thank yourself for noting spots to revisit.
- Recharge stations are plentiful so take advantage of those missiles and use them on the enemies with high hit-points
- The game becomes much easier when you acquire the Varia Suit as it greatly reduces damage taken. I won't spoil where it is. Seek it out as early as possible.
- Bomb everything and look for small spaces to roll through. There are a ton of secret areas not depicted on the radar.

This is a must play for any NES and Metroid fan.

Where Are All the Metroid Podcasts?

By Andy Spiteri

Webmaster and Host of Omega Metroid

That question, asked back in late 2019, would ultimately change my life. But let me back up and start from the beginning.

My name is Andy Spiteri, and I've been a lifelong fan of Nintendo, specifically, *The Legend of Zelda* and, later, the Metroid series. I first heard of Metroid in 1999, when a cool robot named Samus showed up in this strange fighting game called *Super Smash Bros*. I knew most of the roster - I was excited to play as Link, DK, Pikachu, and more - but it was this Samus character who I was unfamiliar with that I really gravitated towards. When I found out that 'OMG, Samus is a girl!!!', it made my 11-year old self love her even more. I knew I needed to play a Metroid game. Queue my father and I tracking down a used copy of *Super Metroid*, and it was all over. I was hooked. I've played every Metroid title countless times since and I've fallen deeper in love with the series as I've grown older.

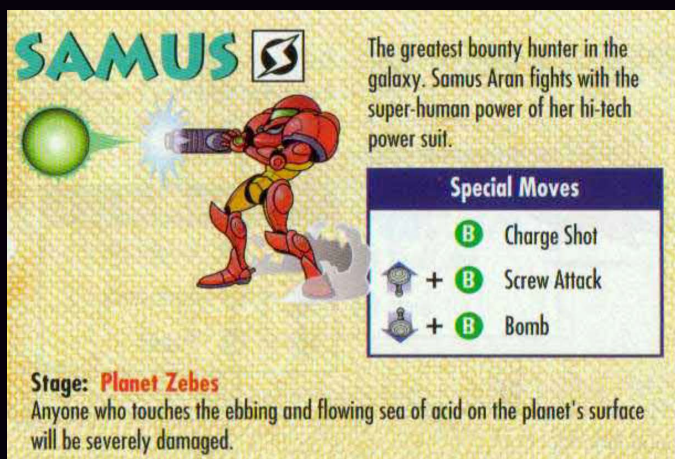


Super Metroid

During that same year, I decided that I was going to revive the Zelda Dungeon podcast. Launching in February of 2018, The Zelda Cast was born, where we dedicated an hour or more every week to talking about Zelda. Our podcast soon grew from something only a handful of people tuned into to a pretty big deal over time. We had thousands of listeners, some cool guests, merchandise, and more; in fact, the Zelda Cast is still going strong today! Maybe it's because I had watched *The Avengers* earlier that year, but eventually, I started toying with an idea. Since the Zelda Cast was enjoying some success, why not use that platform to help other, up-and-coming Nintendo focused podcasts, and form a network of shows that helped and supported each other. And of course, my first thought was my other true love - Metroid.

So I looked for a Metroid podcast. And looked. And looked again. Despite looking around, it didn't seem like there were any active Metroid shows. So that's when I asked the question: where are all the Metroid podcasts? It soon became clear that there were no Metroid podcasts. Well, I thought to myself, maybe I should make one...





Super Smash Bros. Japanese instruction manual, 1999

With the idea in mind to create a Metroid themed sister show to the Zelda Cast, I went looking for a co-host. It was a chance meeting in a Metroid Discord server with a guy named Dakota Lasky that really kicked things off. I sent out a message to everyone - and I had just joined the server and knew absolutely no one - asking if anyone was interested in doing a show and got a message from Dak saying he would be down. As we got to know each other a bit, we finally put pen to paper so to speak and created what is now the world's only weekly Metroid show: the Omega Metroid Podcast.

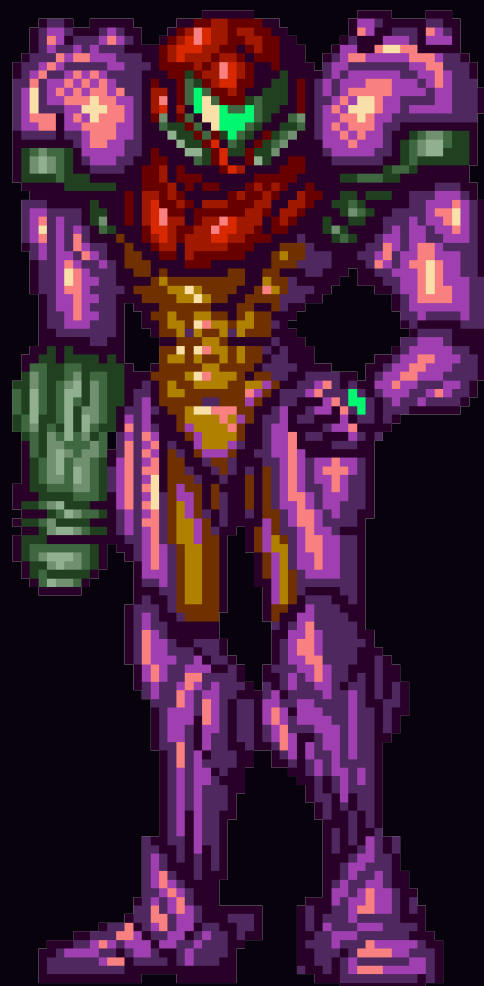
This February, the Omega Metroid Podcast will celebrate its 150th show and third year of existence. Along the way, Omega Metroid has evolved into a full blown Metroid community, complete with a website (<https://omegametroid.com>) that hosts the latest episodes, as well as Metroid news, opinion pieces, maps, walkthroughs and more. We have a Patreon account, a merch store, various social platforms, and a loyal following. More importantly, Dak and I met fans of the show who would later become friends; many of those friends would become teammates who volunteered their time to help make Omega Metroid into something bigger. Along the way, guys like Doominal Crossing, Griffen Olney, Metroid35, and more became family, and Omega Metroid grew into something I never expected it to be.

It's my hope that Omega Metroid will continue to outgrow me and become a safe spot for Metroid fans of every walk of life, a place where people can get together and talk about a series that hasn't always gotten a lot of love. As you might imagine, creating an hours worth of Metroid content every week for the last three years hasn't always been easy, but whenever someone says to me "this is awesome, I never get to talk about Metroid with anyone", that makes it all worth it.

It's crazy looking back how a simple question really can change the course of your life. Since asking where all the Metroid podcast's were, I've formed unbreakable bonds with people from all over the world; I've learned how to build and code a website when before I would have been clueless; I've gotten to speak to so many incredible developers, community members, and artists that I would have never met; and I fell deeper in love with the Metroid series for allowing me to do all this.

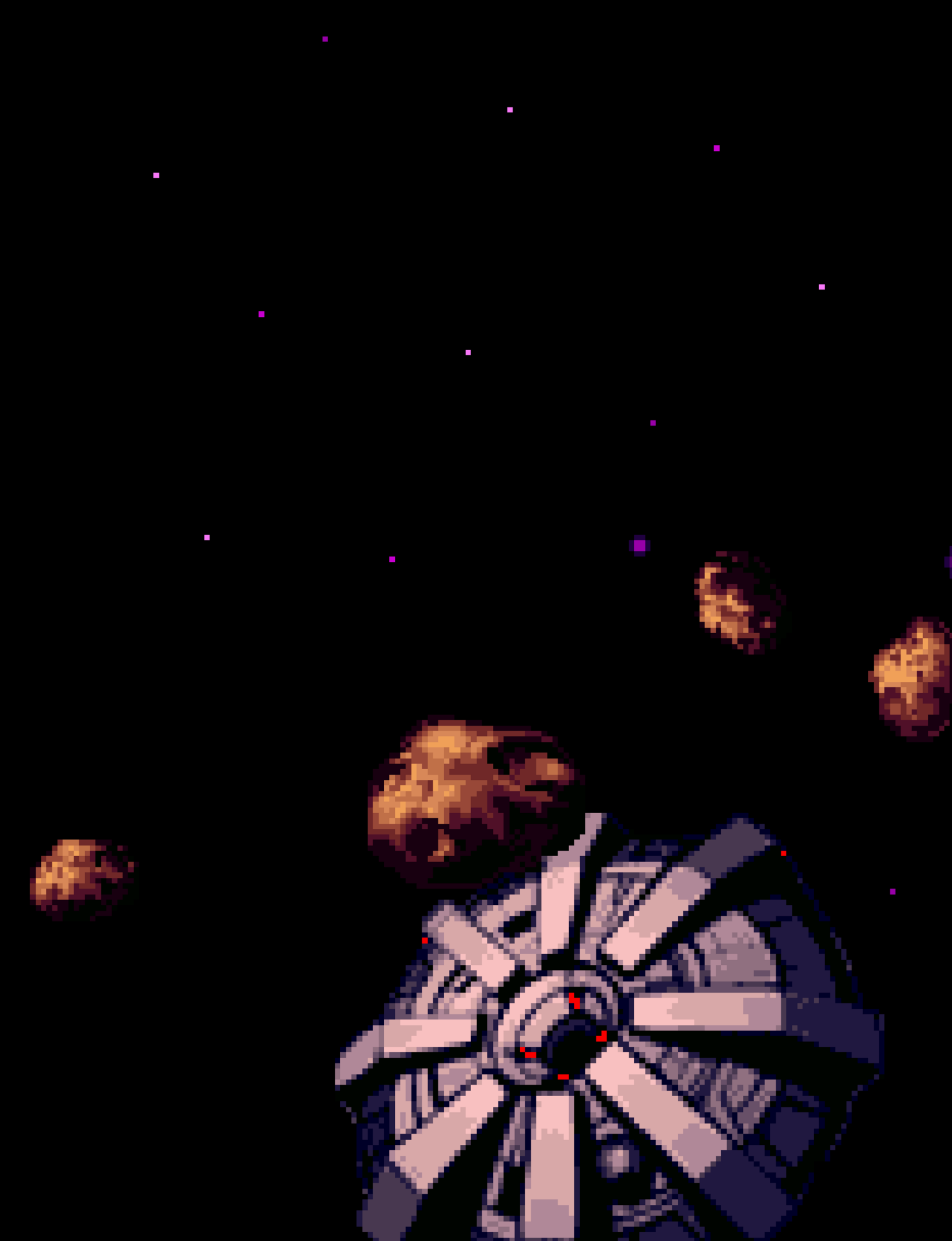
Metroid may not be the biggest series there is, or sell the most copies, or get the big push other franchises do, but I firmly believe that it has the best fans in the entire world. Omega Metroid's continued existence and growth is evidence of that.

Thank you for reading, and if you want to talk Metroid with friends every week, Omega Metroid would love to have you.



**NOW ENTERING THE
ART GALLERY**







Chris Nicholls
Corridor No. 1

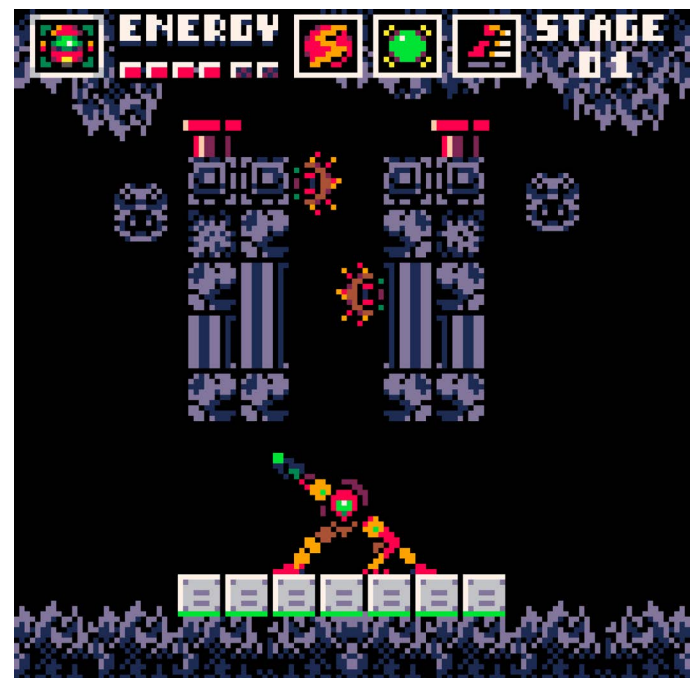


StrawB



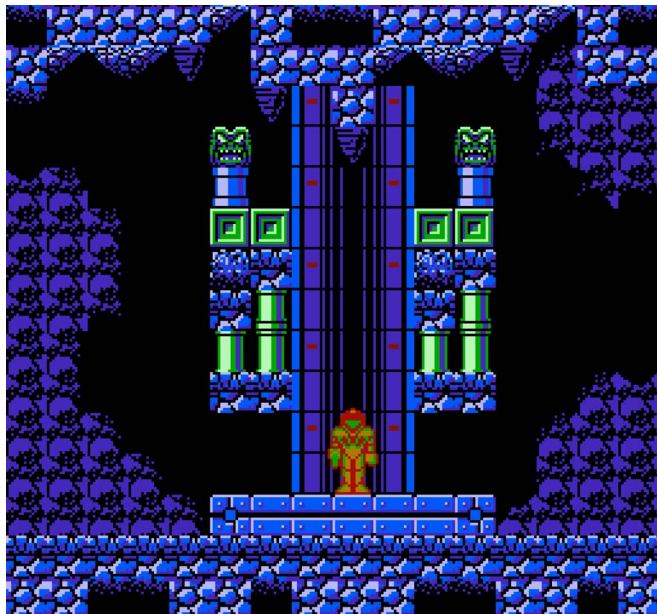
manuadvance

"Pixel remake of the classic NES Metroid."



SebPixels_

"As a fan of NES graphics, I wanted to make a pixel art that could look like those graphics in my style by using the iconic Pico-8 palette."



Jonathan Rey B. Trevino
NES – Metroid Redraw



DreamSpectre

“The iconic starting location of Metroid from a different angle. I like to think this is what the Zoomer enemy sees.”

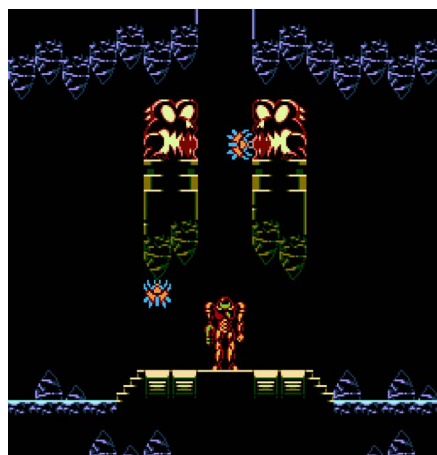


João Henrique Sesana Brunou

“Let’s make a Metroid spritesheet, but with an objective...Make the sprites with the same limitations as the original NES (or at least try to).”



Lorenzo "Logalpix" Galasso



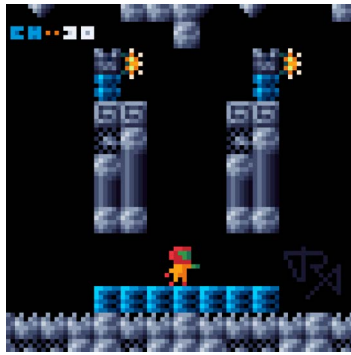
Rifter Nullshine



Beatrice "Hoodster" C.



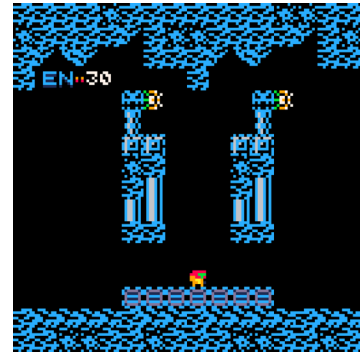
Juan Andrés Fernández



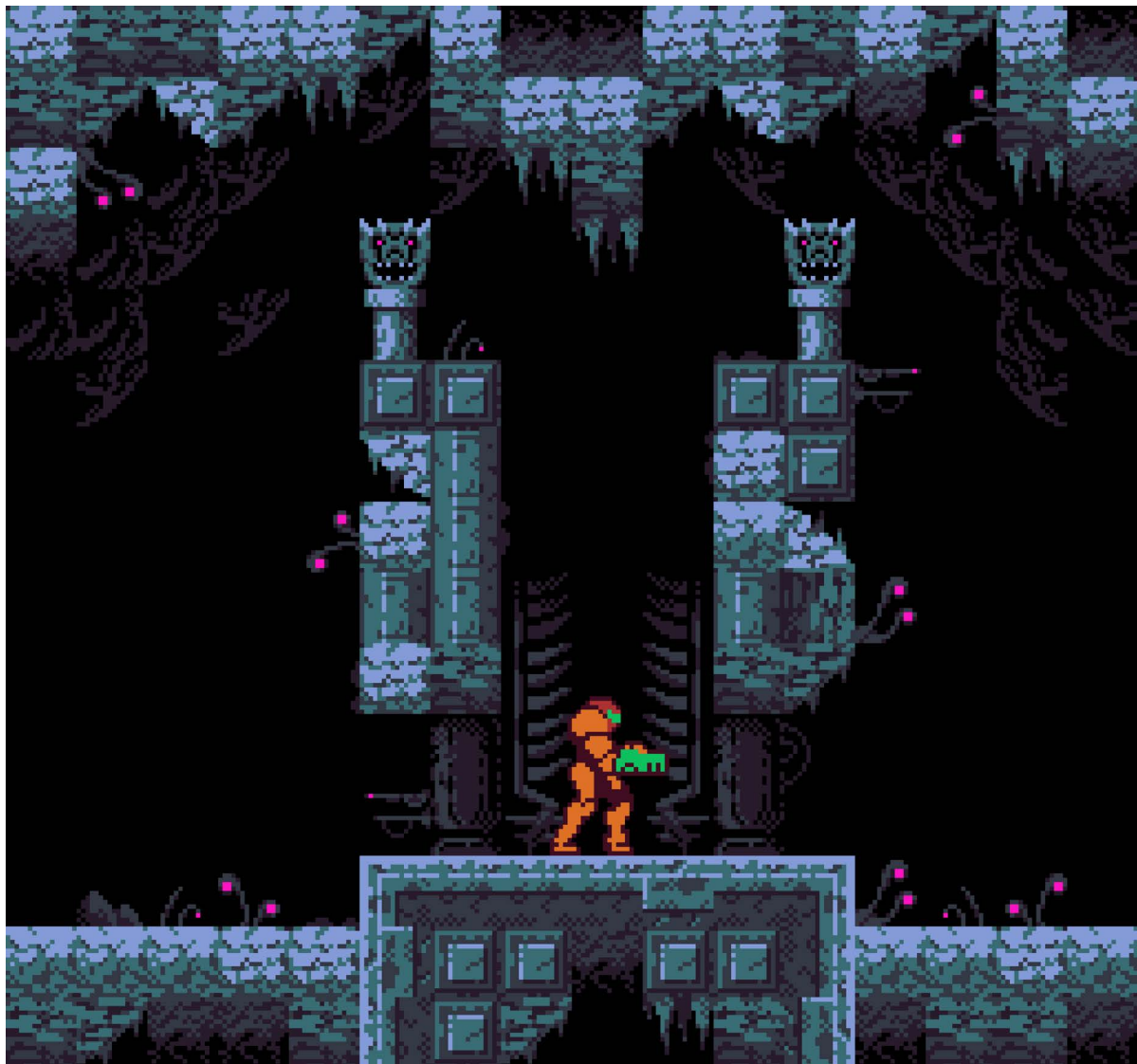
Treux95



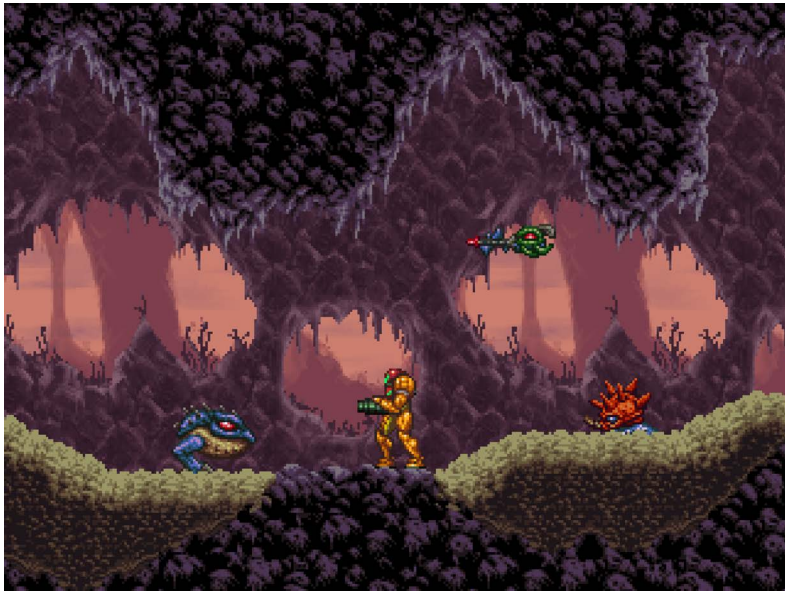
Aspa (@aspabot)



Penny / Buttercup



Ryan Keeton
Brinstar



Corey Annis

Metroid 2 SR388 Caves

"The caves at the beginning of Metroid 2."
(top-left)

Metroid 2 SR388 Surface

"Outdoors on SR388 near the landing site."
(center-left)

Metroid 2 SR388 Chozo

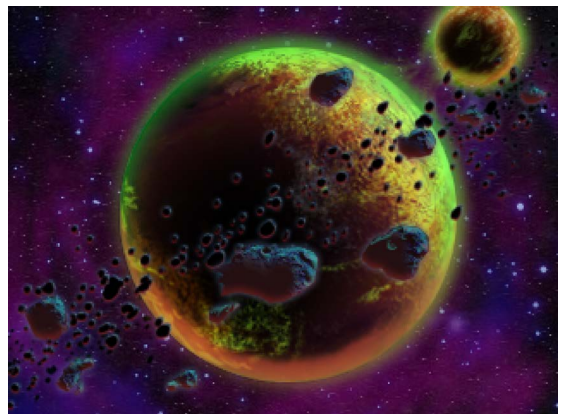
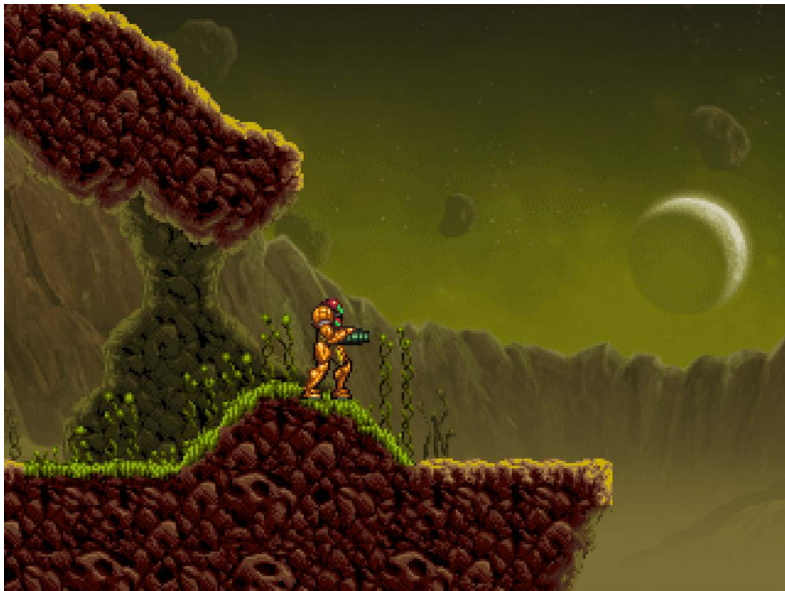
"Mockup for a Chozo powerup room."
(bottom-left)

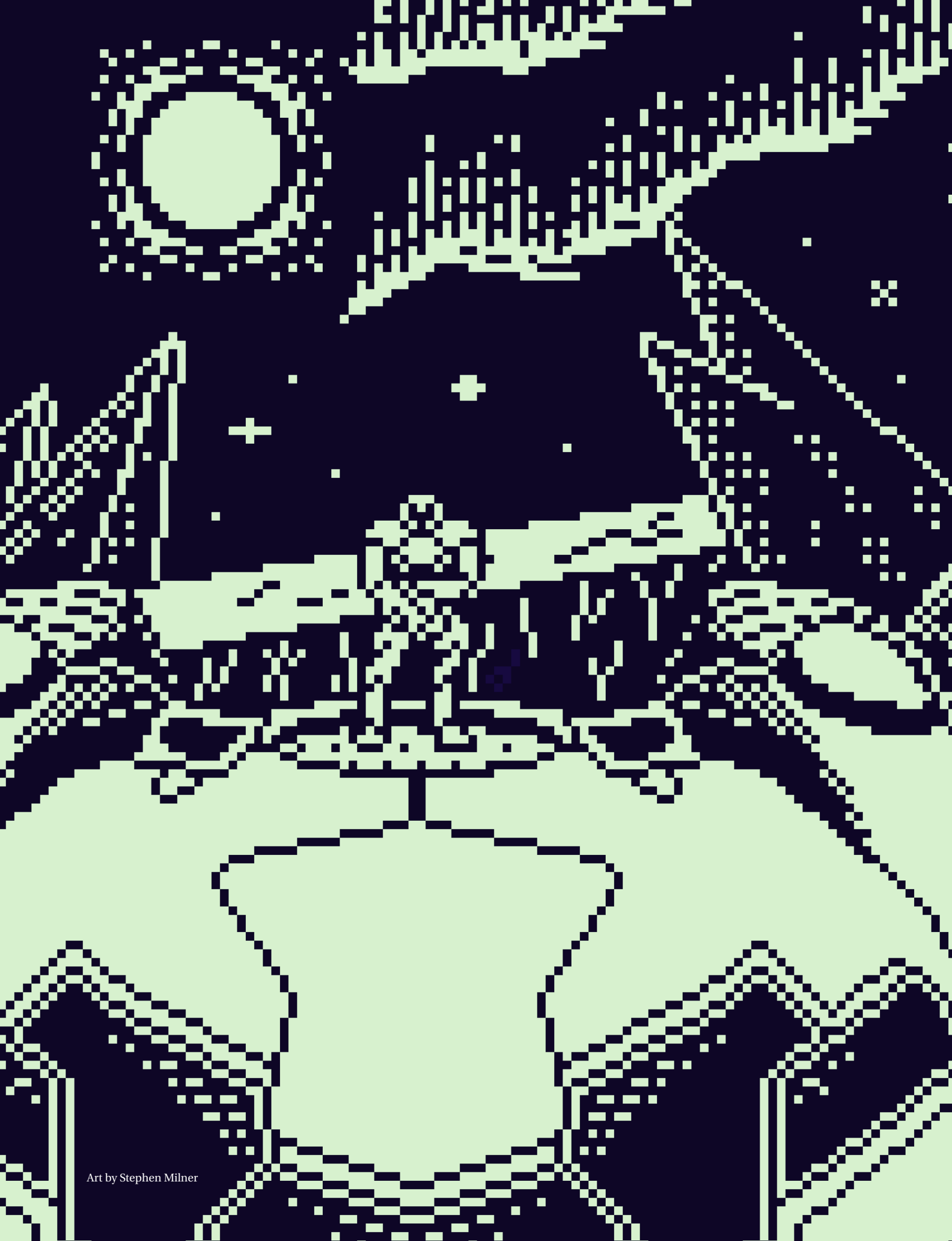
Metroid 1 Pixel Daily Pixel Remaster

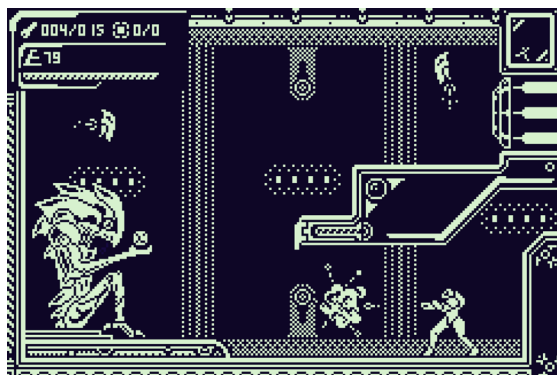
A Pixel Daily made for Twitter where the challenge was a #PixelRemaster of the beginning screen of Metroid 1. I approached it by adhering to NES palette restrictions. So technically it could have worked on a real NES." (center-right)

Metroid 2 SR388 Planet

"A custom-made background depicting the planet SR388."
(bottom-right)







Stephen Milner
The Artefact

Metroid Dread



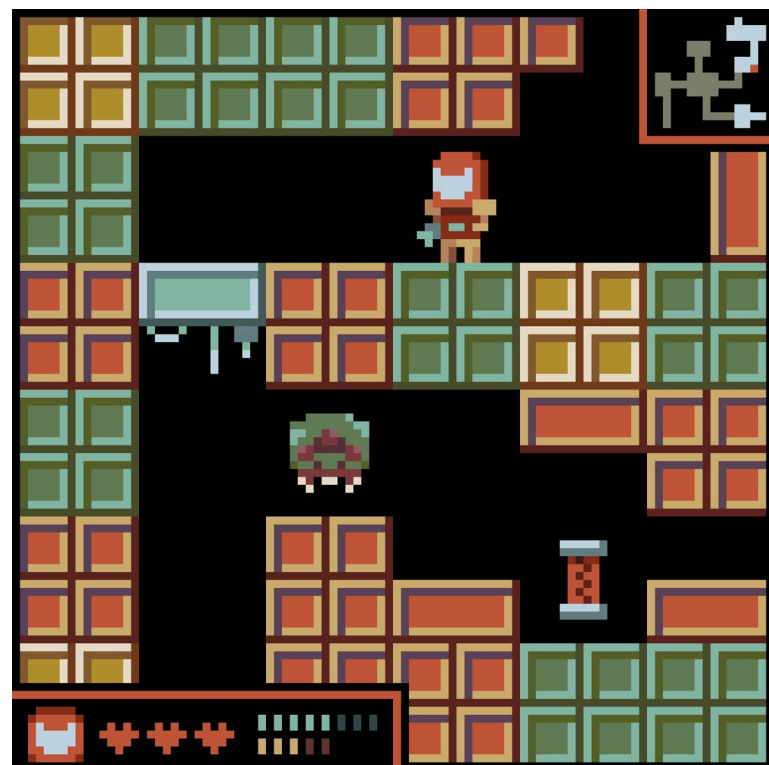
Cal Skuthorpe

"Text art created using Commodore 64's PETSCII character set."



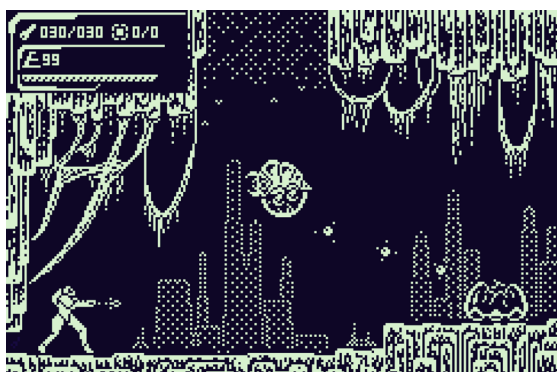
Stephen Milner
Planetfall

Depicts the beginning of Samus' mission to exterminate the Metroid species on SR338



Viggo Hangård

"The most fun I have when creating pixel art is reimagining a video game in another format. Could Metroid work as a downsized arcade game?"



Stephen Milner
The First Alpha

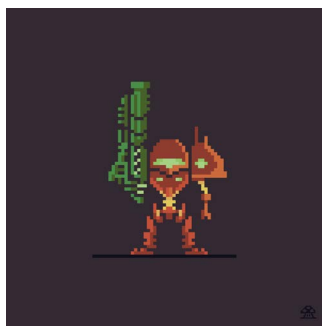
A 1-bit reimagined version of Samus' first encounter from both the original DMG game and the 3DS remake.



PXLFLX, Ryan Hooley

2017

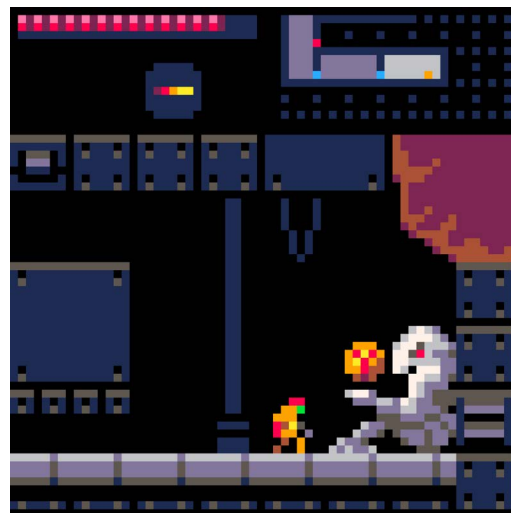
A pixel art recreation of the original 8-bit Nintendo Entertainment System Metroid cartridge. Original scale 100x100 pixels. Created in Photoshop.



shroomarts

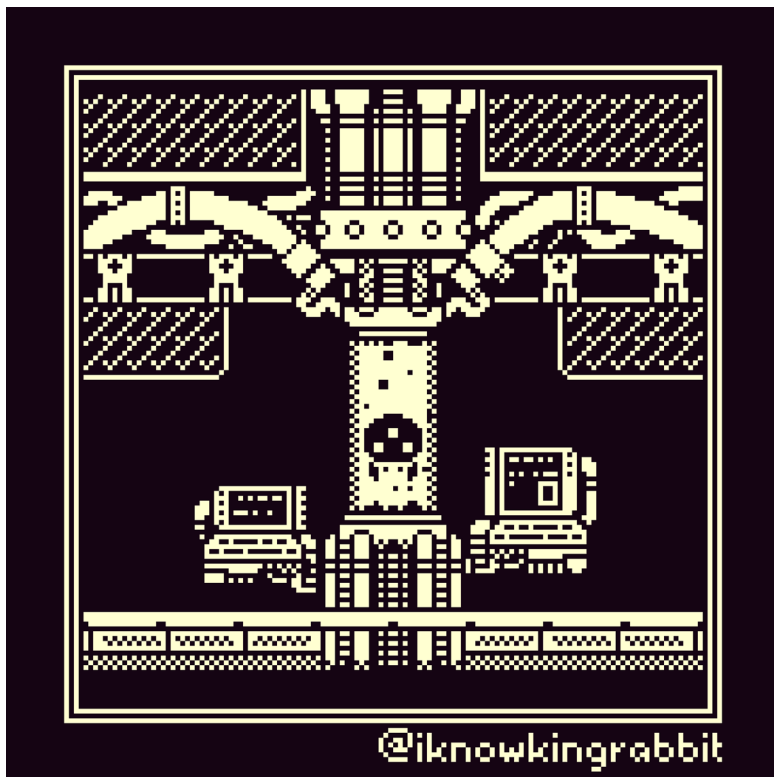


Kinan Jarjous

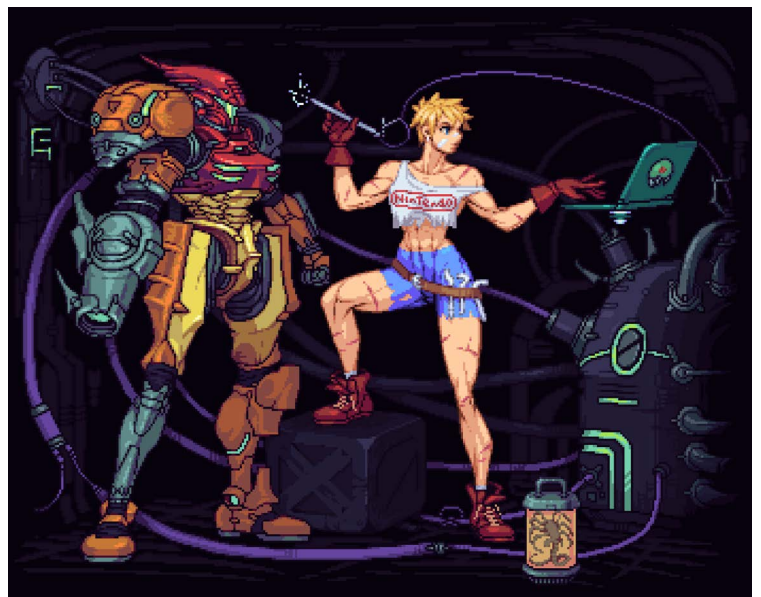
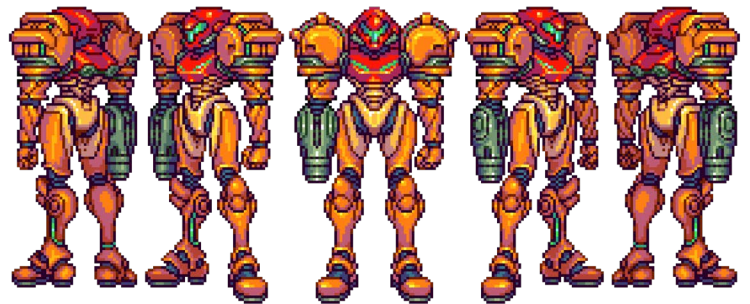
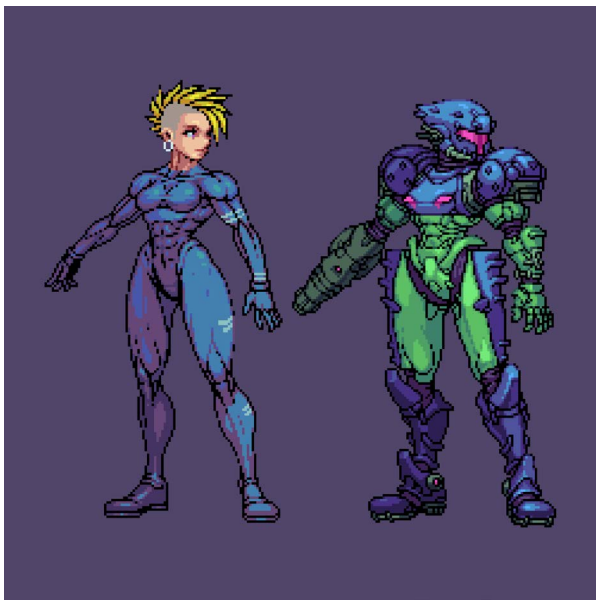


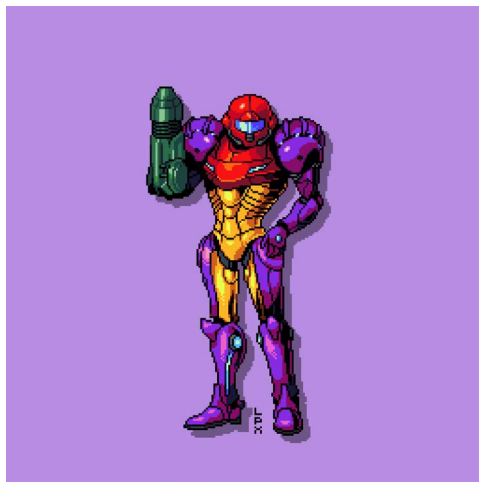
Johan Peitz

"Upgrading your power suit is essential in m8troid."

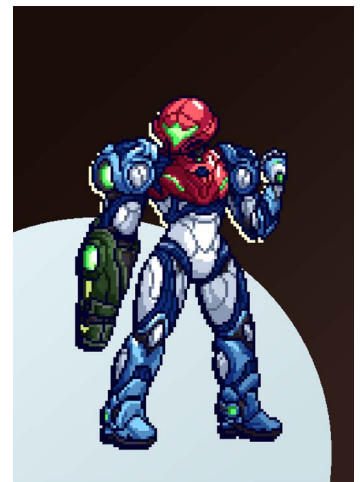
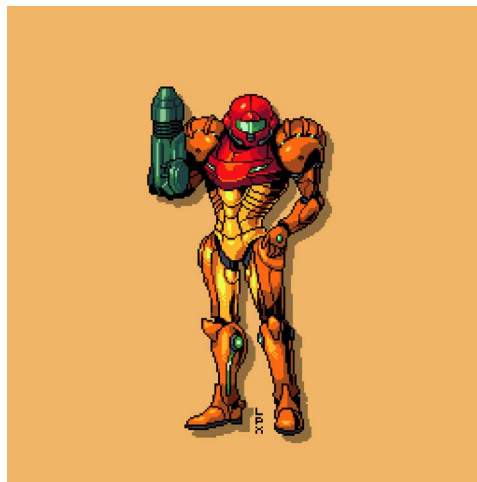


**Aleksandr Makarov
(IKnowKingRabbit)**

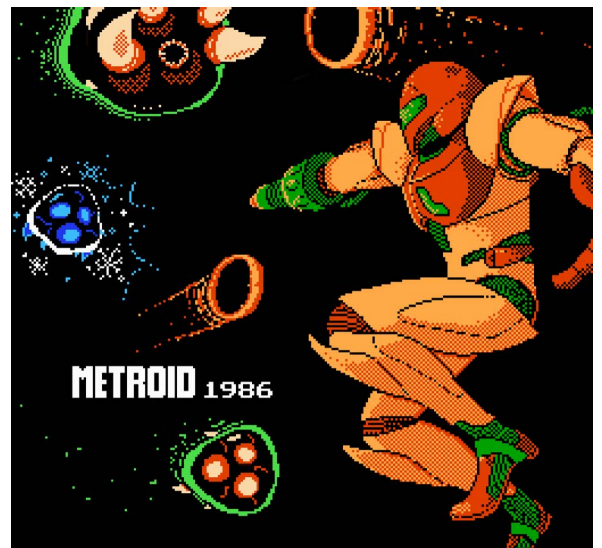




Lorenzo "Logalpix" Galasso



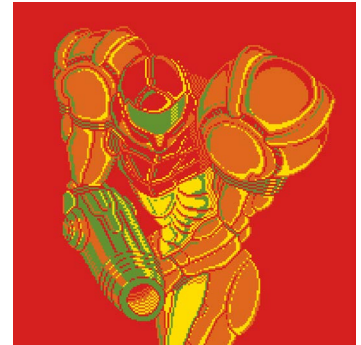
Lucas Ramos



Loq



MHBali
Mission end..?



L-Sync
*Upper Brinstar
Lower Brinstar*



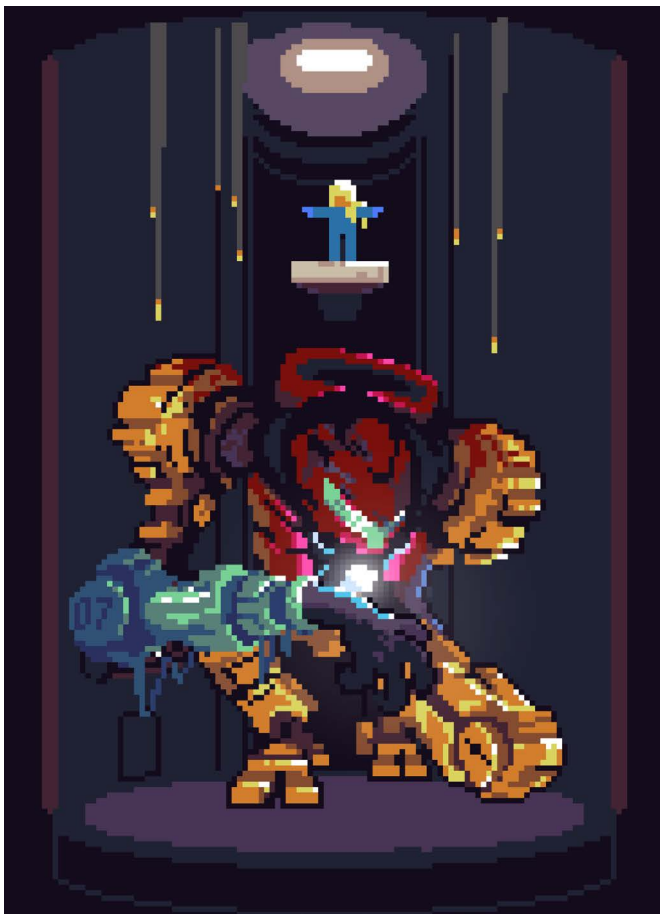
Sam Renee

"Part of a series where we the explore downtime for characters in gaming, I thought Samus could use it most."



Rhoq

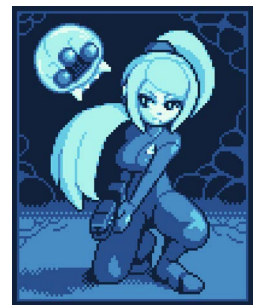
"Samus is one of the most iconic characters out there. Fusion has such an interesting take on the visual design, and this suit got my attention as a standout in the series. The details and dithering were the most fun. The biggest challenge was trying to come up with a decent background setting that could work with just a few colors."



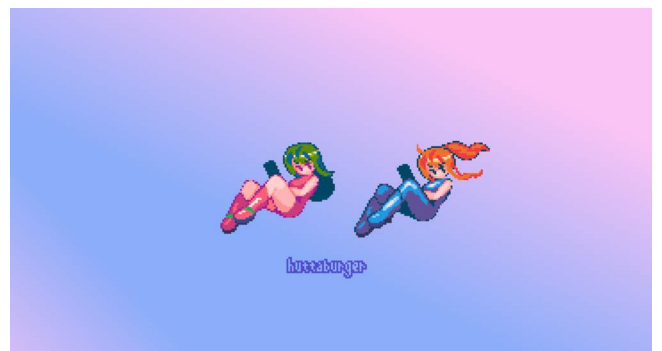
Jasontomlee



Shutwig



Davitsu



huttaburger



pixeleyebat



Anna Wintery

"See you next mission!"

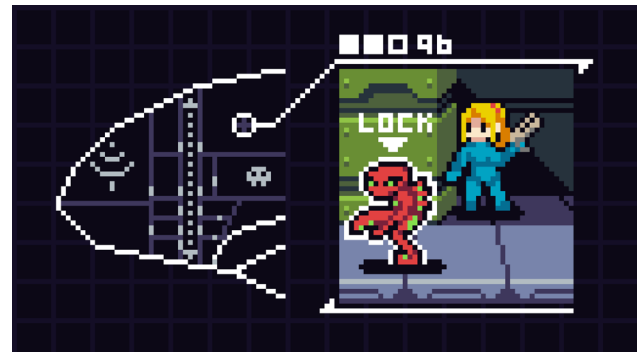


That_Artisan

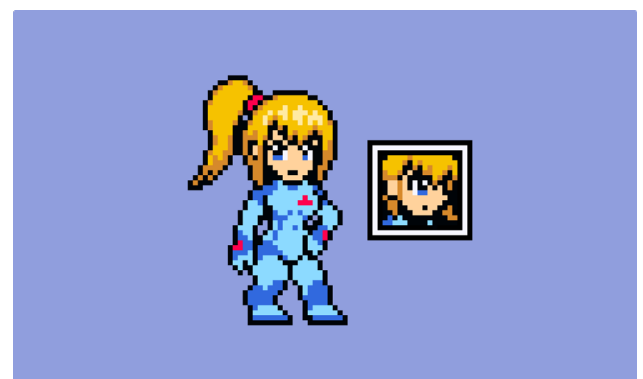


Desirae Salmark

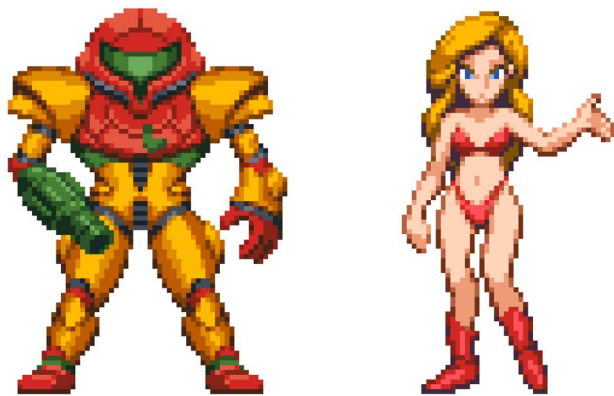
"Samus does not look at explosions."



Mia Bracero/Miamental



Tharkka



Pixelflag

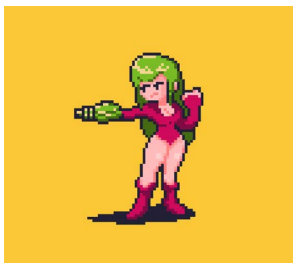


GenoCL

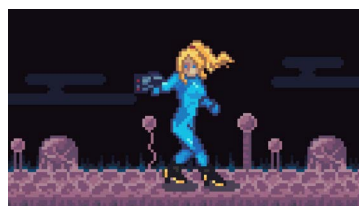


Batfeula

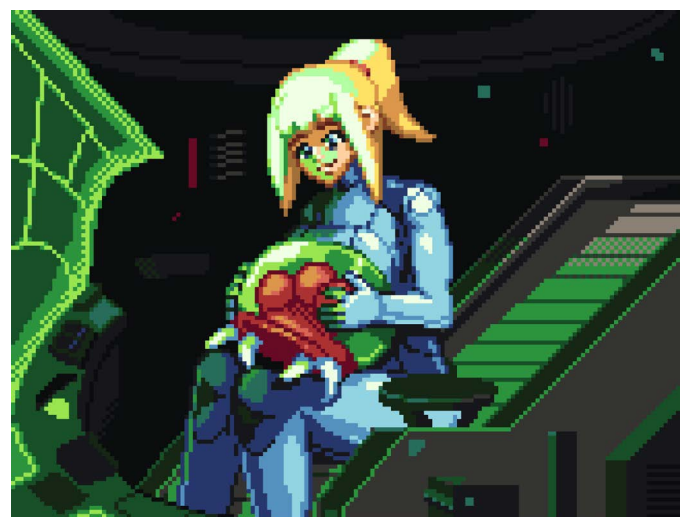
"A space adventure to discover the secrets of Zebes."



Batfeula



Jamin VanderBerg



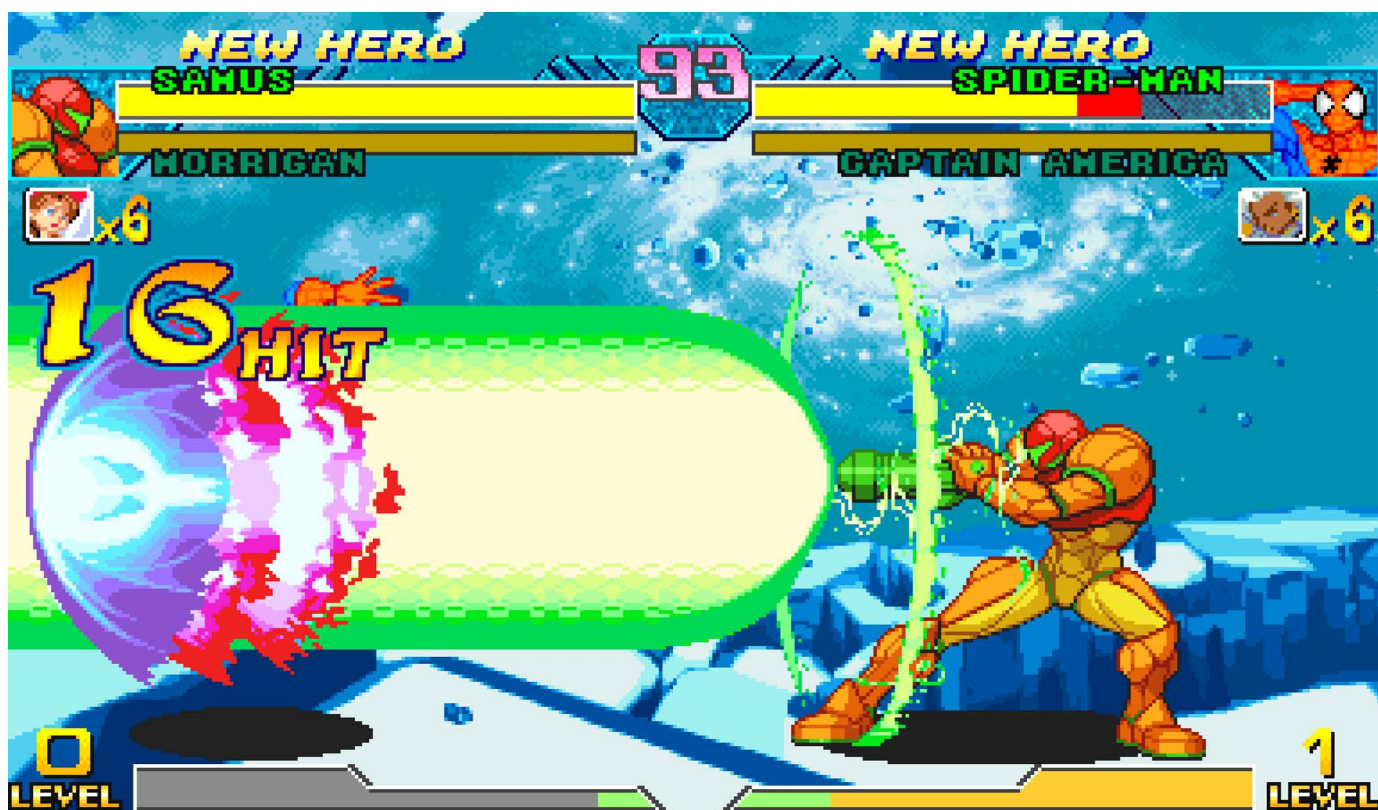
Justin Herschel

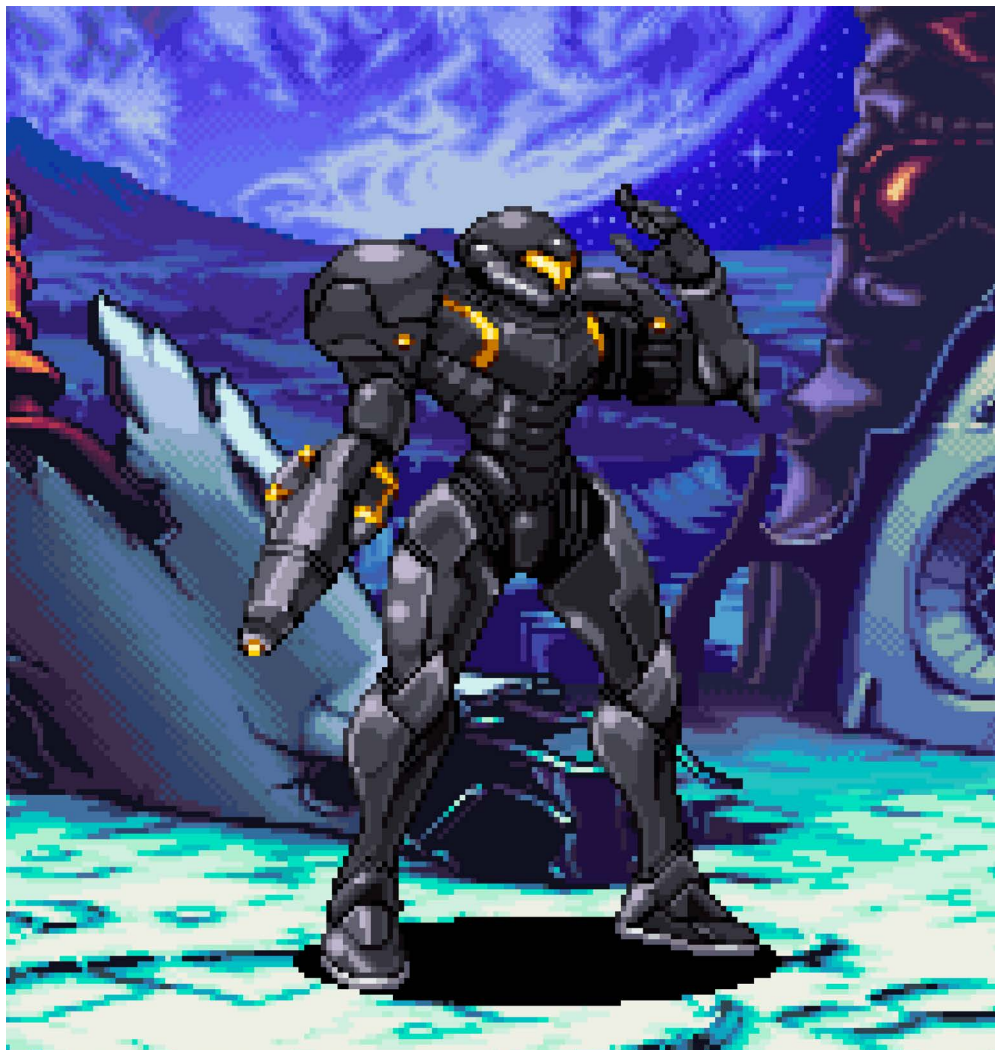
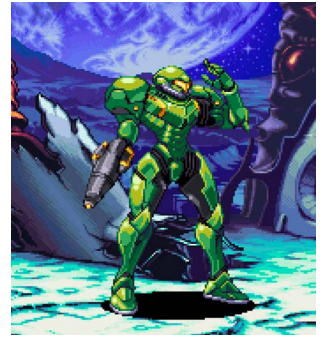
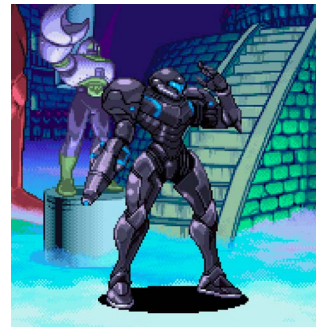


Guilherme RM

In the style of Metroid Dread, Metal Slug, Mega Man X, Fire Emblem, Castlevania: Symphony of the Night, and Marvel vs. Capcom.

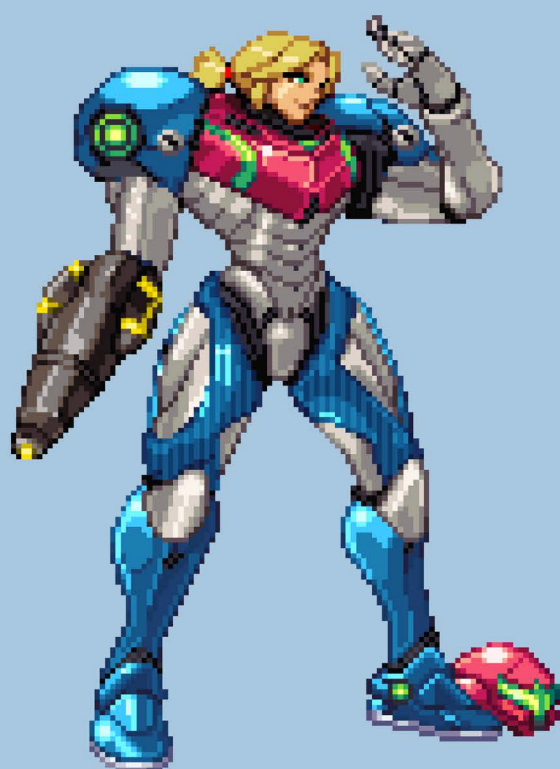


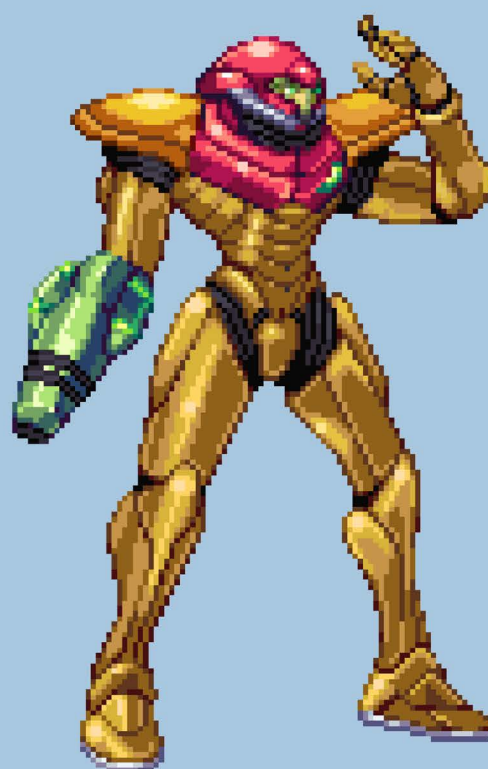
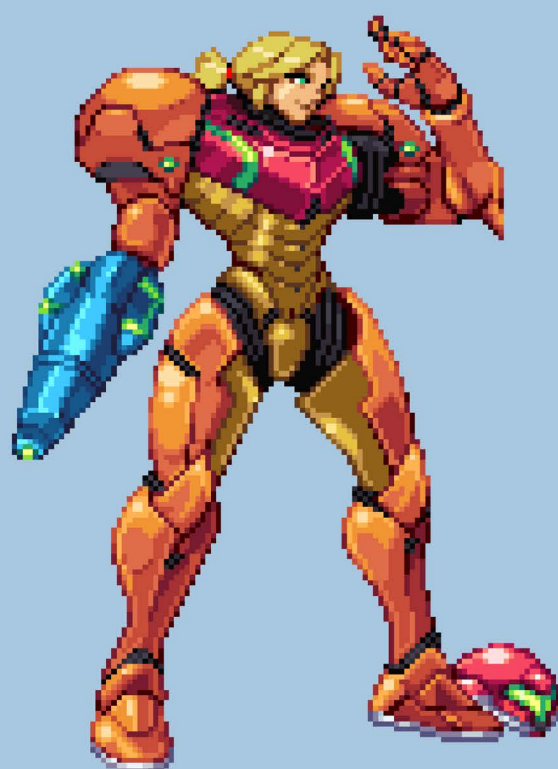
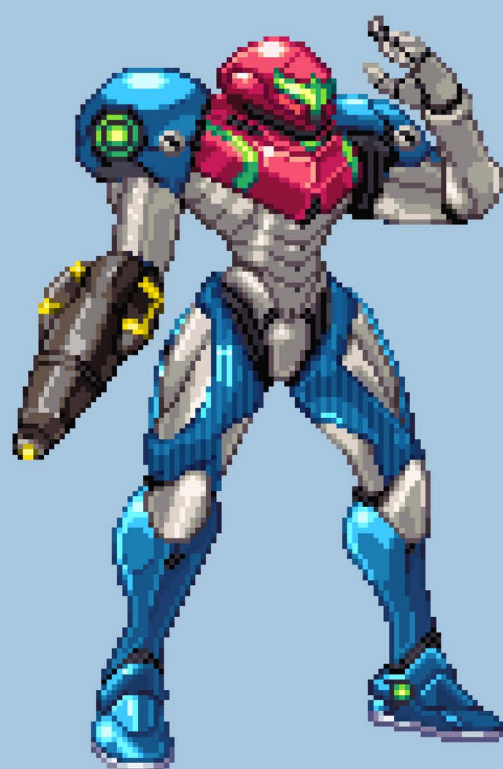




Kerky



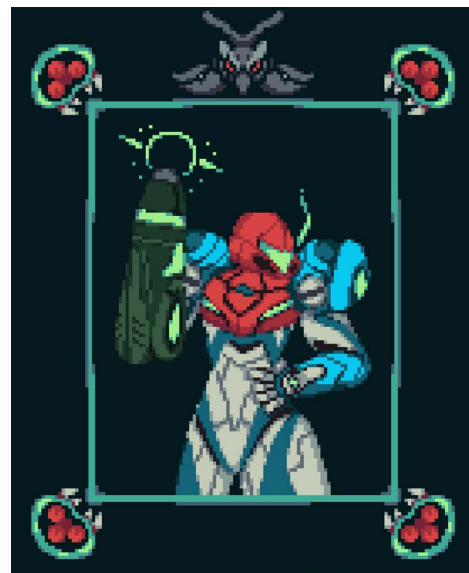






Patrick Taylor (Scrump)

"I adore her helmet design. It's impressionable without looking flashy. Every iteration has stayed true to the original without becoming unrecognizable."



StrawB

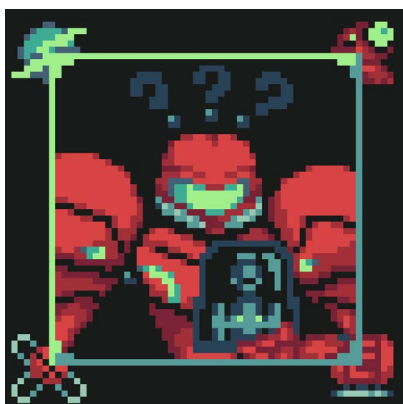


Patrick Taylor (Scrump)

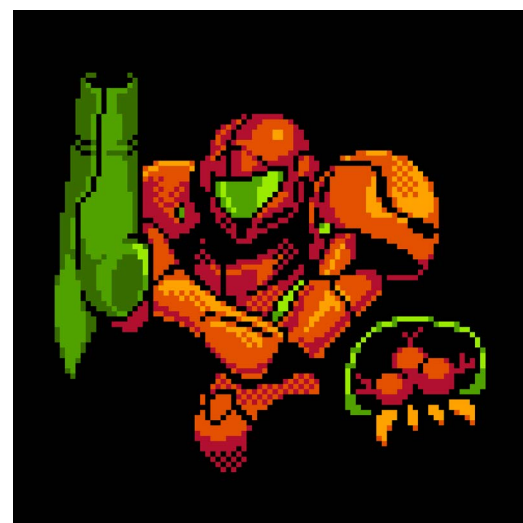
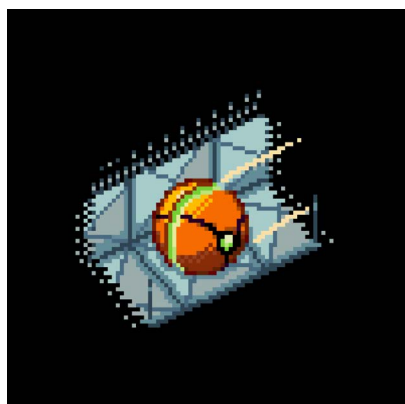
"I remember how much *Fusion* influenced my love for Metroidvanias and pixel art. So when *Dread* was announced, I wanted to make my own homage with a GBA-style interpretation of the game."



Alexander "BG" Berggren

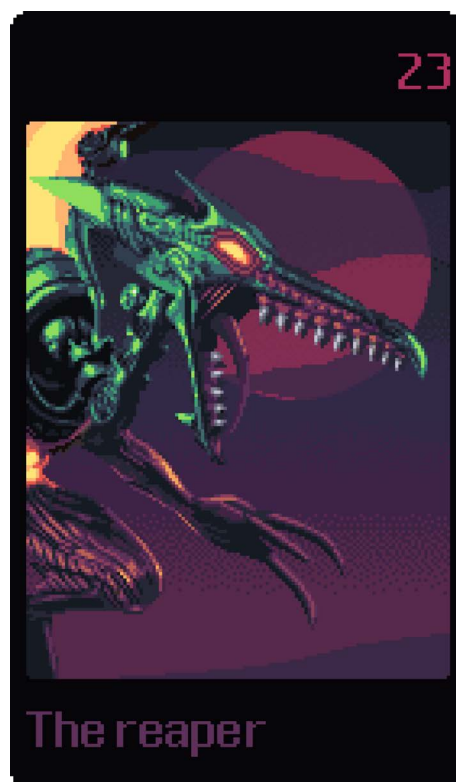
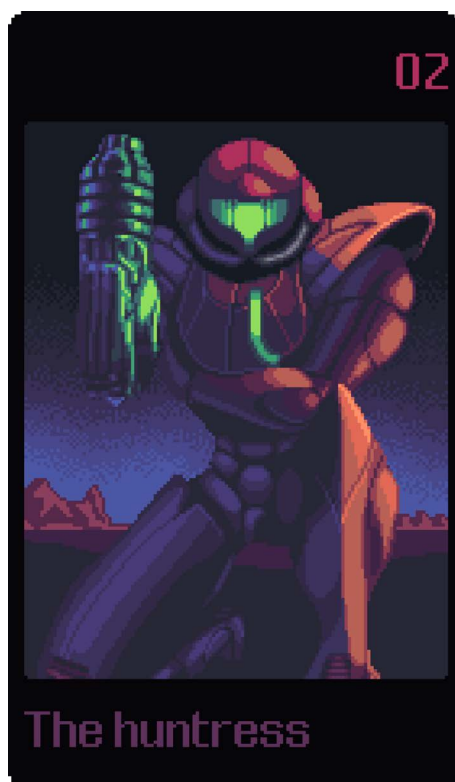


StrawB



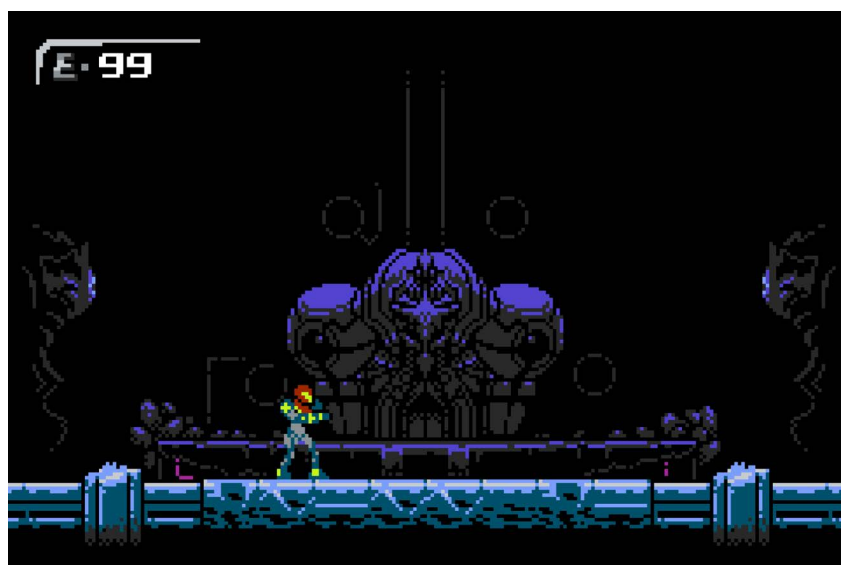
Ambrose Gross Jr

"A piece dedicated to my favorite bounty hunter."

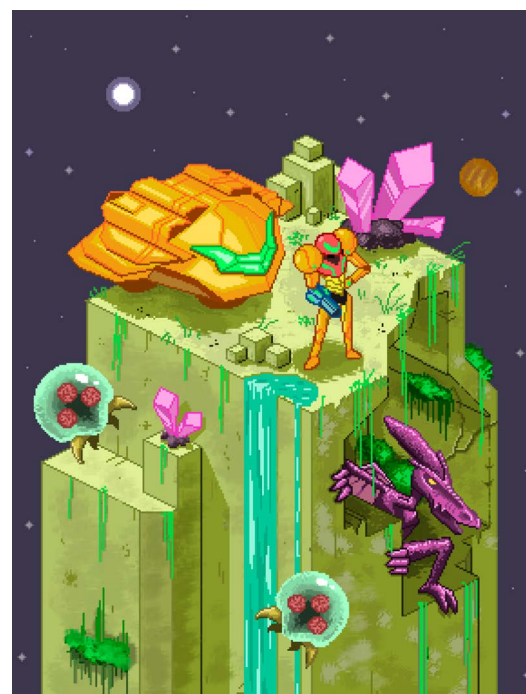


Andréas Söderberg

"These were originally meant for a Metroid fangame...[and] were meant to be collectibles that would unlock something super secret if all...cards were found."



Omar B. (Darkblu9)

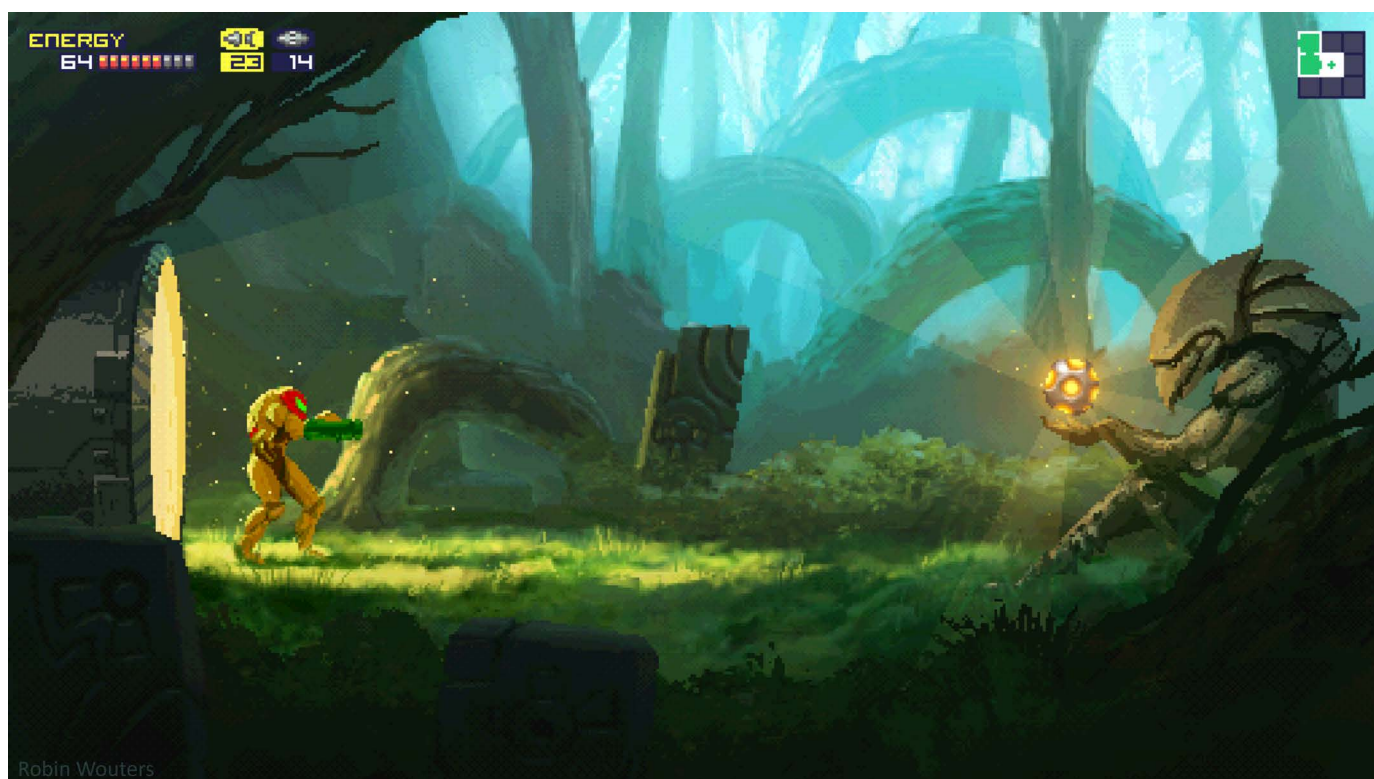


Guillermo G. Fidalgo

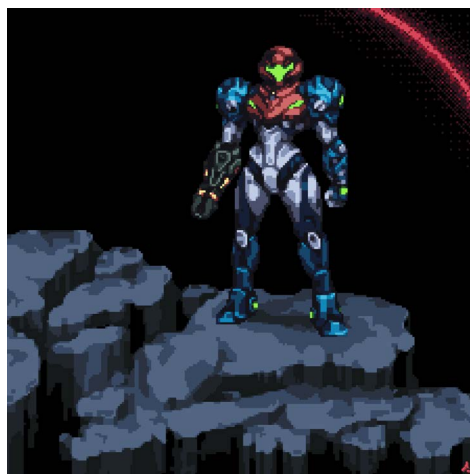
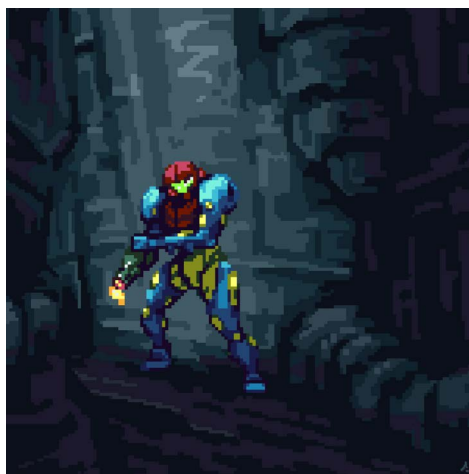


Zernek

"Reimagining the first metroid scene with the NES color palette."



Robin Wouters



Archibald Janes

"Samus in her fusion suit, exploring the BSL ship. A pixel art study of one of the unlockable artworks in Metroid Dread." (top-left)

"Samus in her new Metroid Dread power suit on the surface of planet ZDR." (top-center)

"An 8-bit rendition of Samus in her new Metroid Dread power suit, equipped with the omega cannon." (bottom)



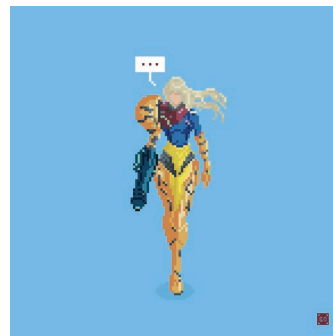


Yuri Rodrigues (YgdraN)

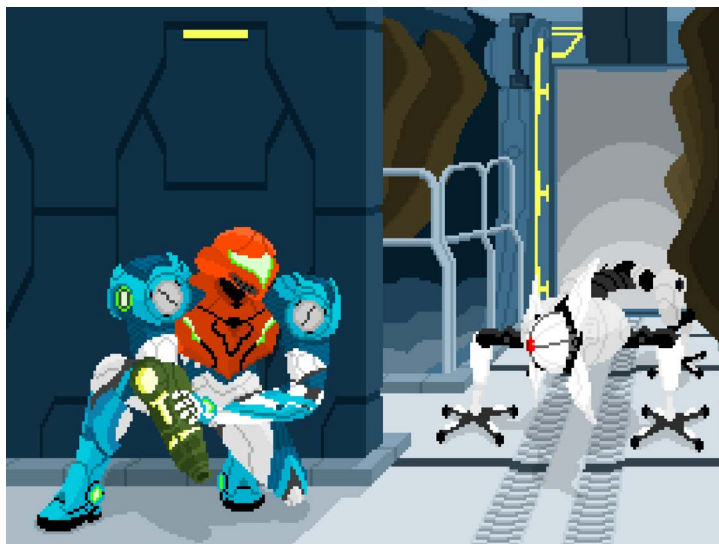
"Super Metroid is one of my favorite games, as I was studying scenario composition in pixelart and the thematic of pixel-dailies was 'weightless' the Varia Suit used by Samus came to mind, so I decided to create this piece using the main area where the suit is supposed to be used, Maridia."



Mirekinho

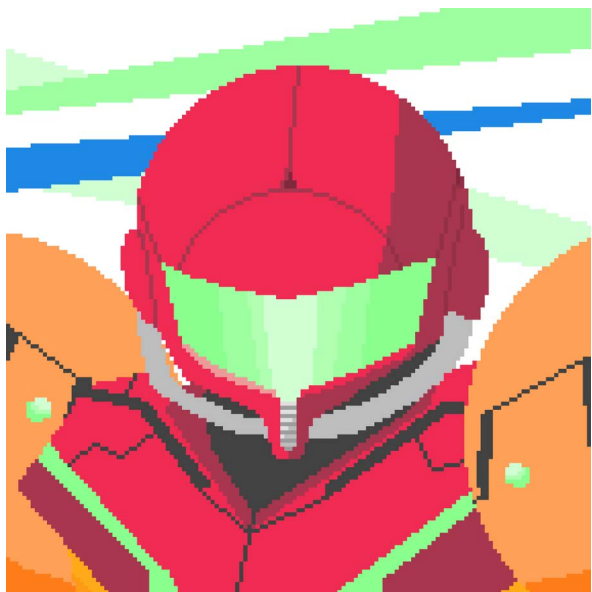


Eliot Bemis



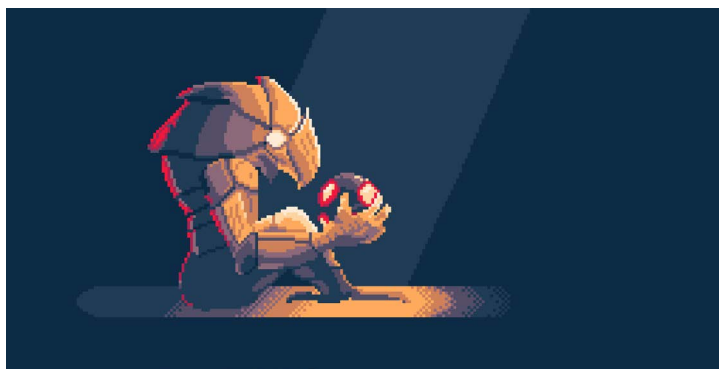
MHBali

Dreaded encounter



Windy

"Crazy the things you can make with just simple circles and angles."



Edudelm

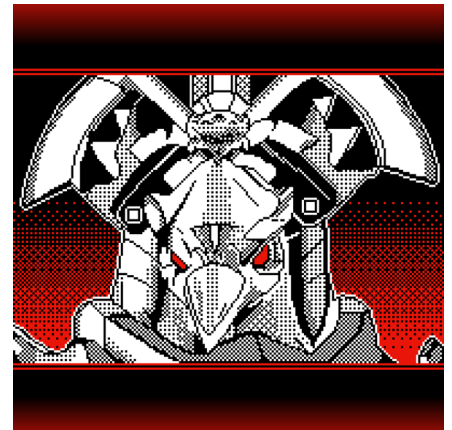
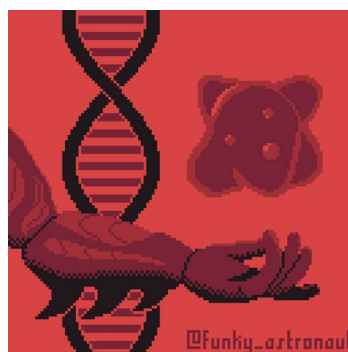
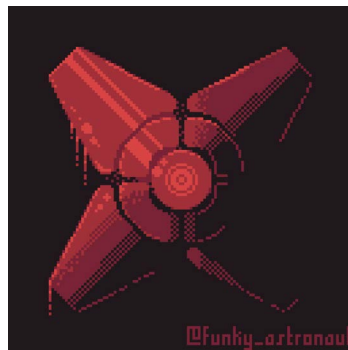
"This piece...was made after [I beat] Metroid Prime for the first time. I was trying to capture the mystery behind the Chozo people."



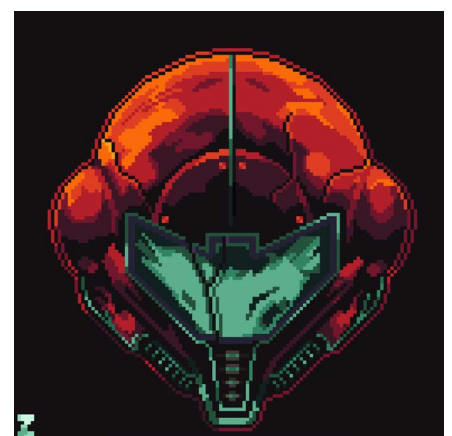
DreamSpectre



Yuri Rodrigues (YgdraN)



grinch_g



Zoim
Metroid, Samus helmet

"I've always liked Metroid and games similar to it and so to show my affection for this amazing game, I made this art that I'm very proud of the result."

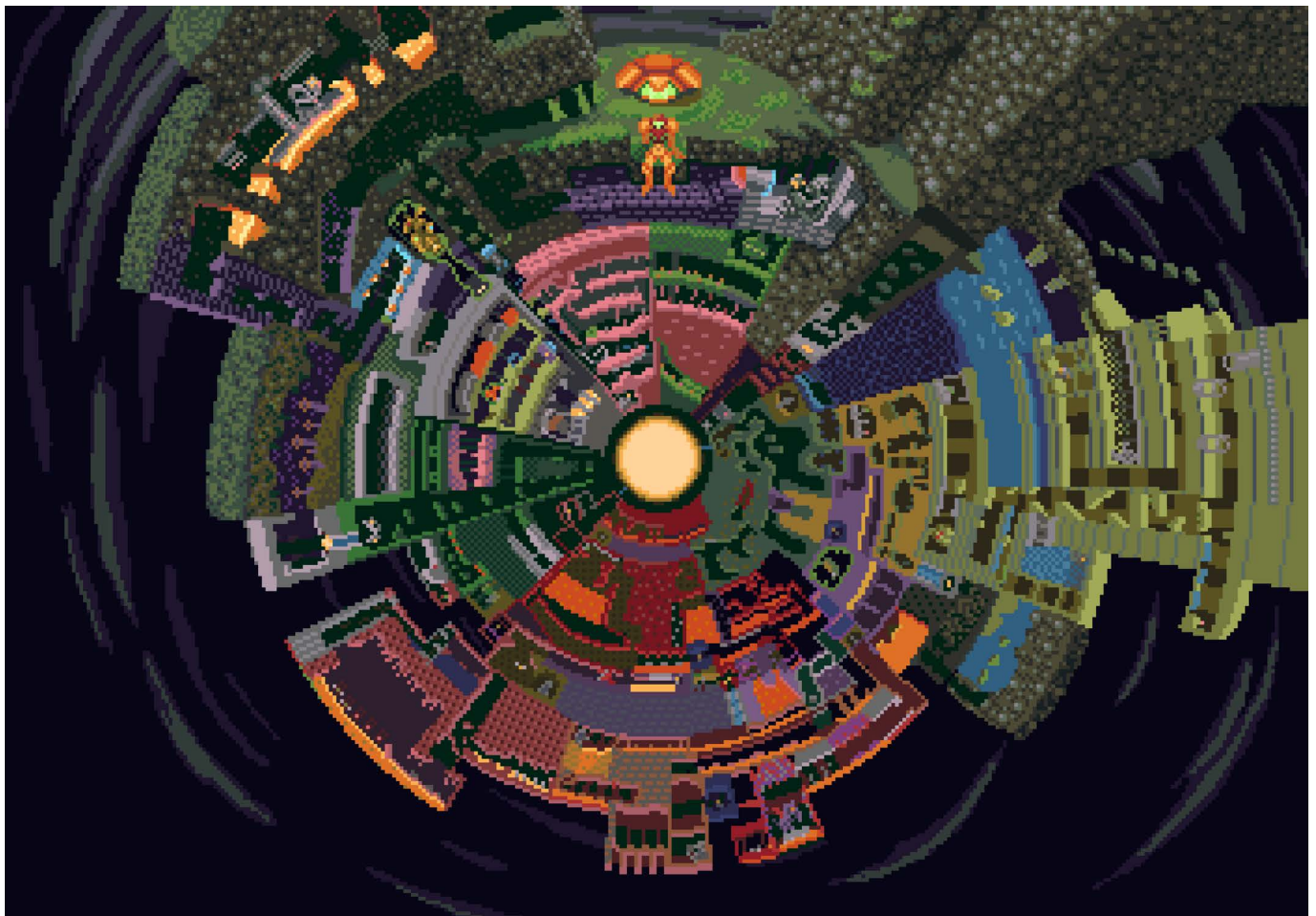
Funky Astronaut
Weapon (top-left), Dread (top-right), FlashShift (center-right), Fusion (bottom-right), and Ruins (bottom-left)



Kade
S-AX Pursuit



Eliot Bemis



Justin Herschel



Omega Zero



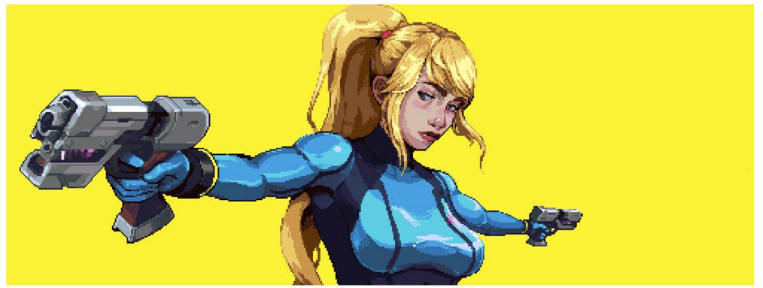
Aleksandr Makarov
(IKnowKingRabbit)



Zach Bruce @ZaxBit



Hyptosis

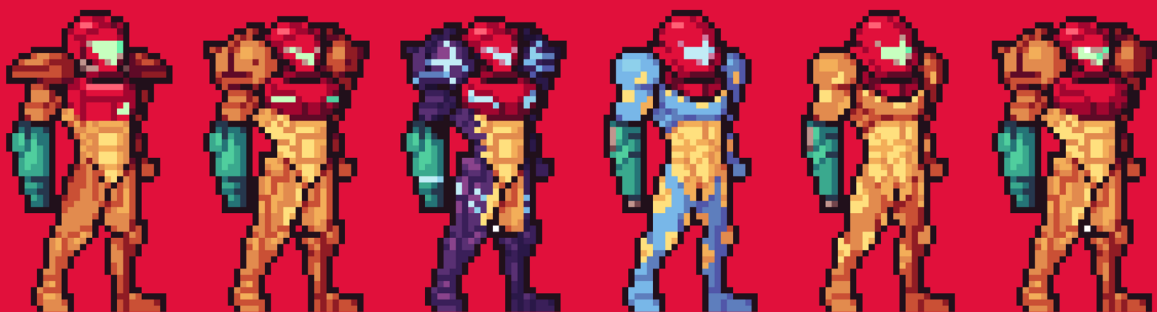


Zernek



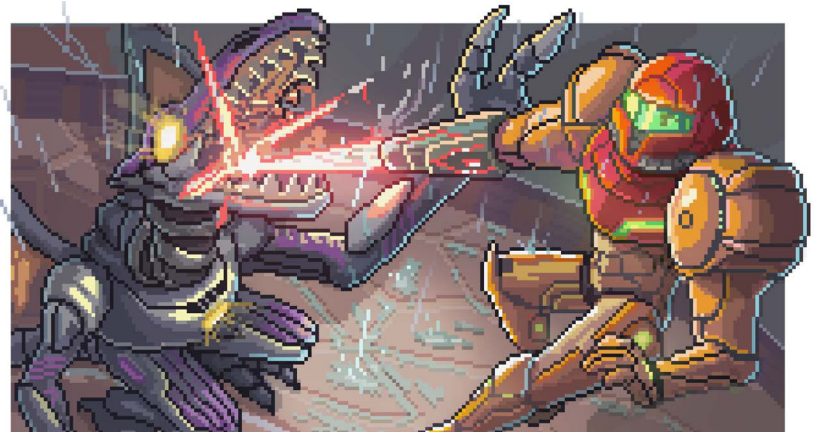
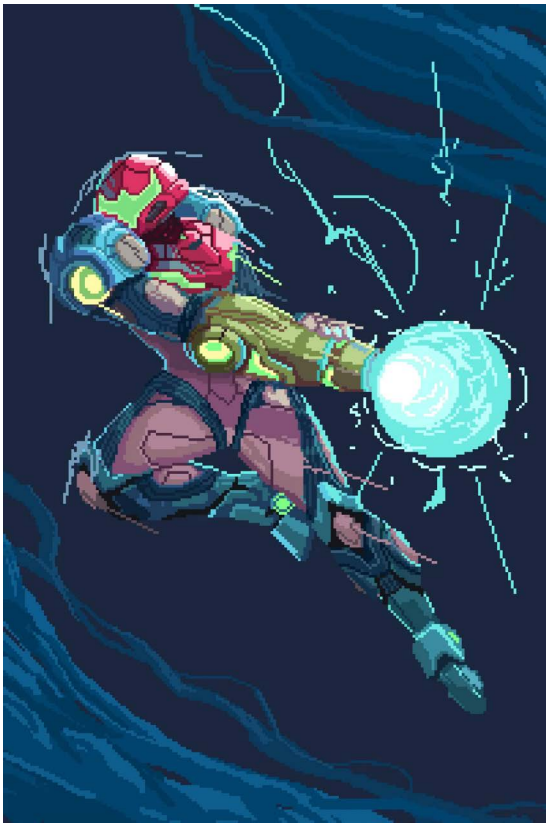
Olivia Sanford

"I made this for my friend's birthday when I was just starting to get a feel for pixel art. I had a lot of fun with it!"



METROID

Chris Nicholls

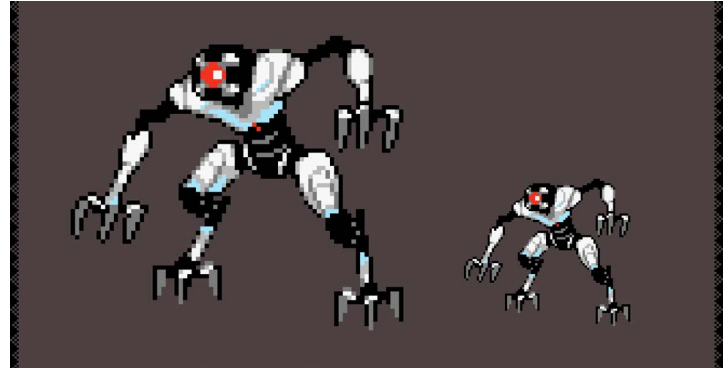


Bryan Heemskerk





Dain Kaplan
Metroids are Coming



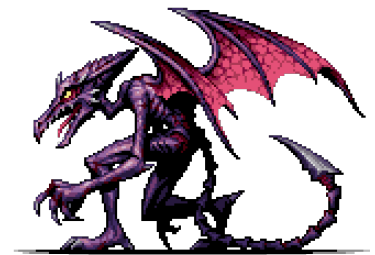
That_Artisan

"I'll never forget the anticipation surrounding Metroid's first entirely new entry in years. The speed at which I made this sprite was fueled by that hype."

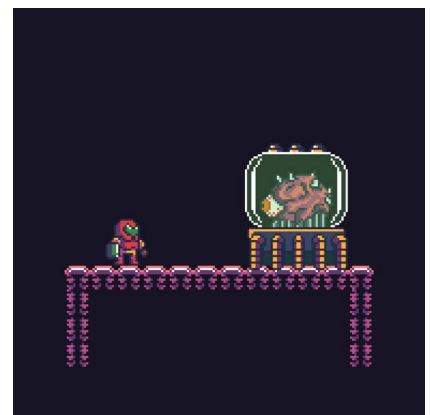


Ole Ivar Rudi

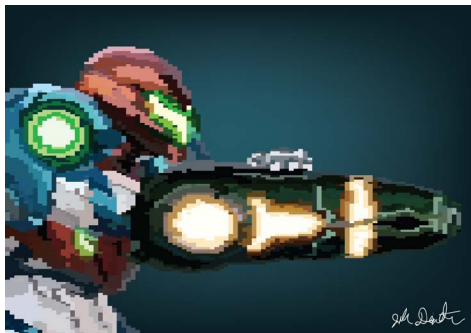
"[I] figured a cool way to do a huge Kraid on an 8-bit platform would be to have a half-scale version of the Samus sprite and use background tiles for Kraid himself."



Chadwick Nicolas



Dopey-kun



Jonah Dichtel

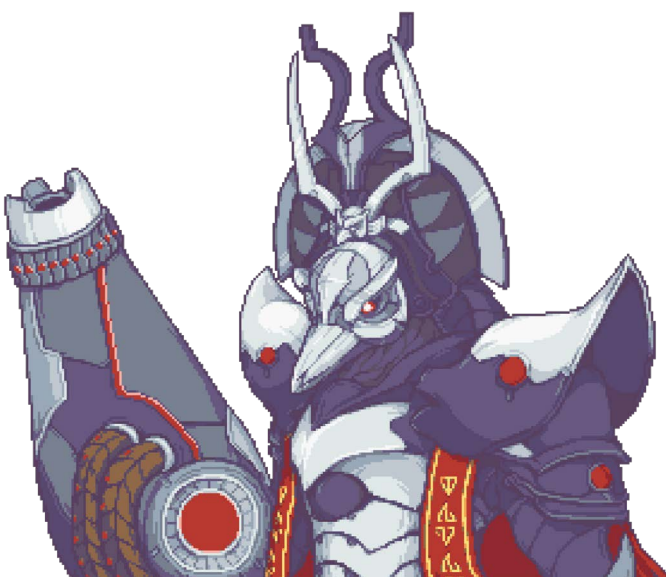
"I properly explored Metroid games at a perfect time in my life. I believe that world will be a permanent inspiration for many things I create in the future."



Dain Kaplan
Mother Brain vs Samus



Antonio Mucciolo



The Blind Archer

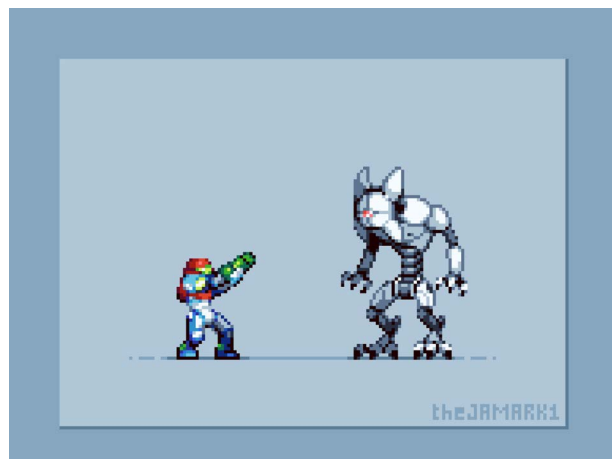


Pedro Medeiros

"Super Metroid has been a huge influence on my work. Crateria gives me the chills to this day!"



Warren Clark



theJAMARK1

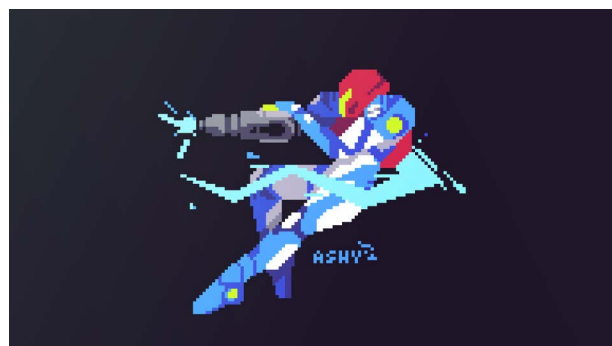


theJAMARK1

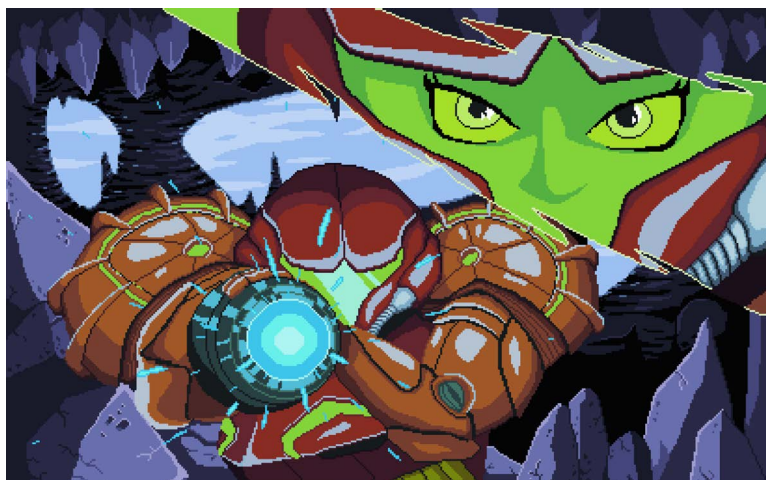
Jonathan M. Mickles (AKA theJAMARK1)

"A small taste of what *Metroid Dread* would look like in pixel art." (top)

"Samus' tense battle against the Omega Metroid captured in an isometric style." (bottom)

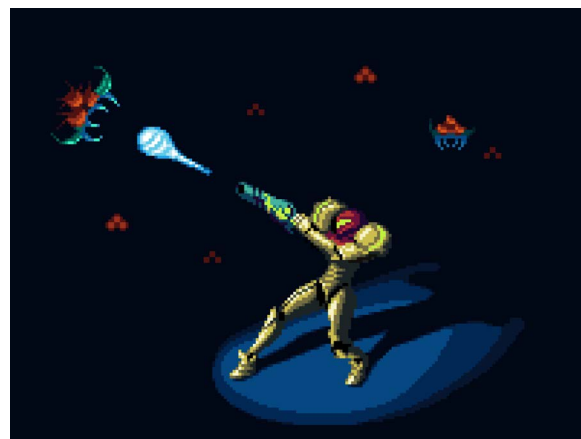


Ash Fenix



MildMisanthropy

"410x256 with 67 colors."



James Ridley

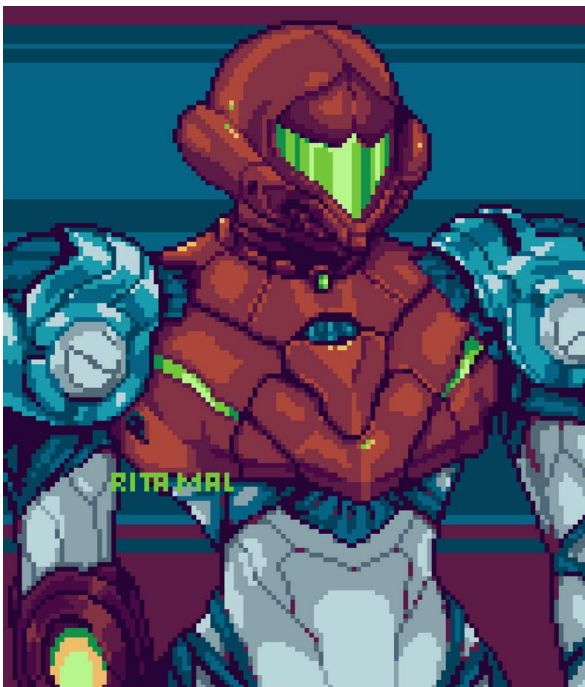
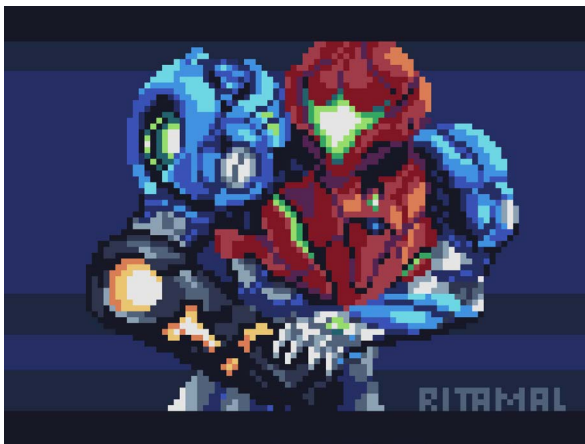
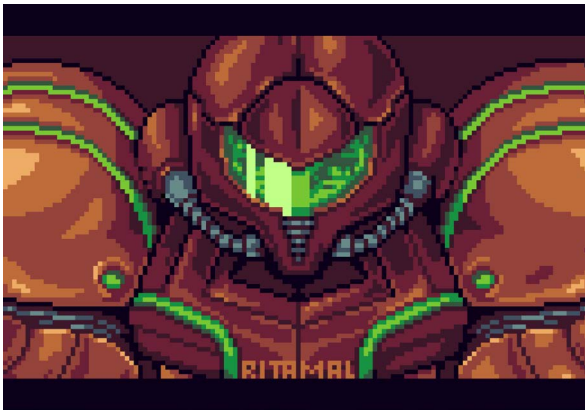
"I made this piece shortly after *Metroid: Samus Returns* was announced. I wanted to create something moody with an Alien-like horror vibe, highlighting Samus's battles with the titular creatures."



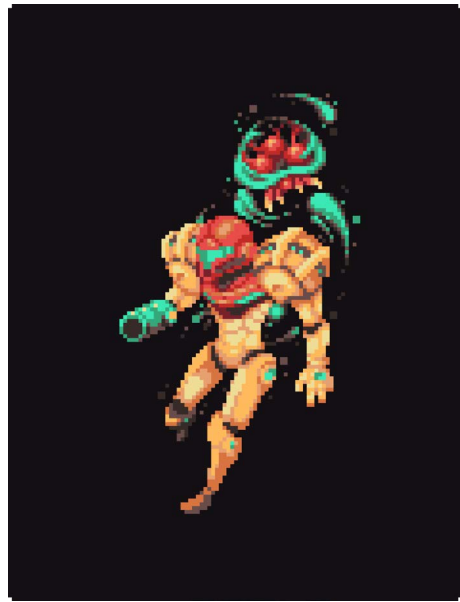
Jay Baylis

Super Metroid Tactics

"I wanted to imagine a game from a history where Metroid was so popular that it saw spinoffs in multiple genres. In this piece, originally a short animated loop, I tried to envision what a Metroid strategy game for the GBA could have looked like. I wish I could play it!"

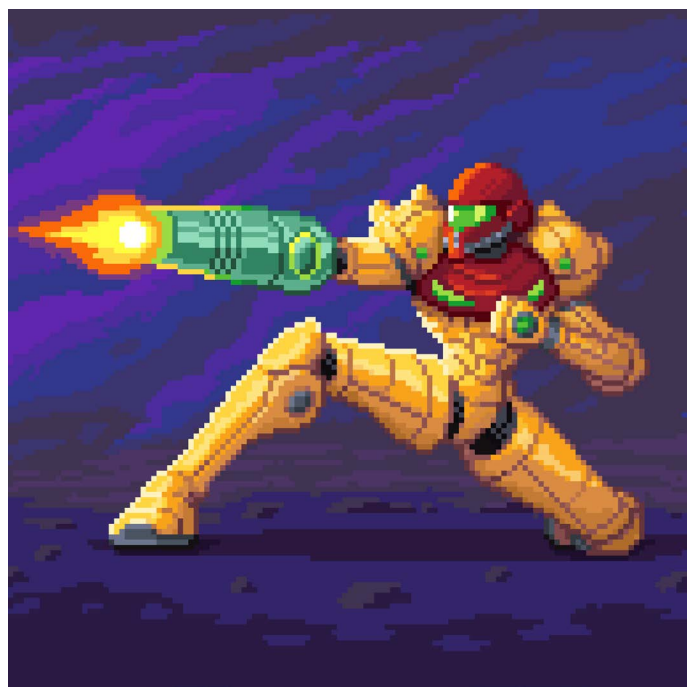


Rita Malaquias



Minowa Rodriguez (Winomas)
Samus & Metroid

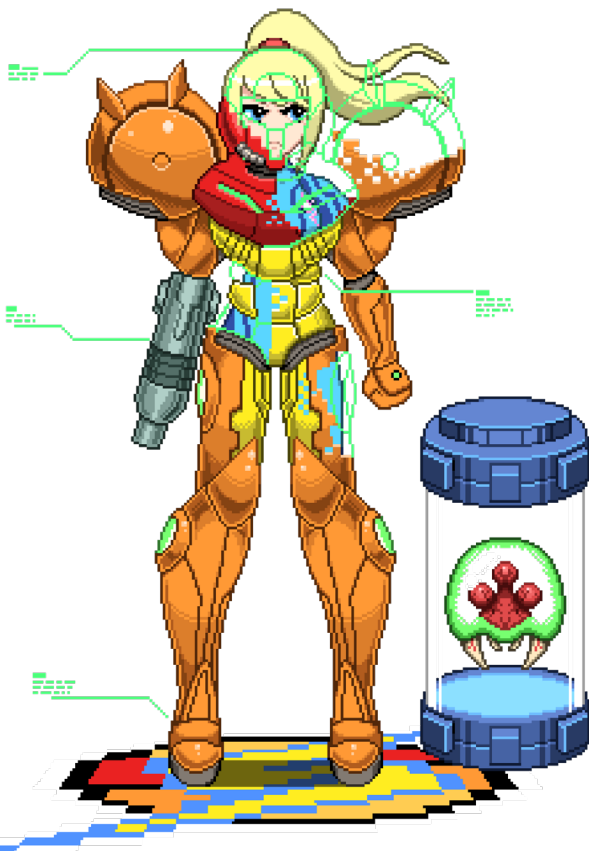
"I still remember playing Metroid for the Game Boy, which was a big early influence to my creativity and my sci-fi universes obsession."



Boris Vigec



Mirekinho

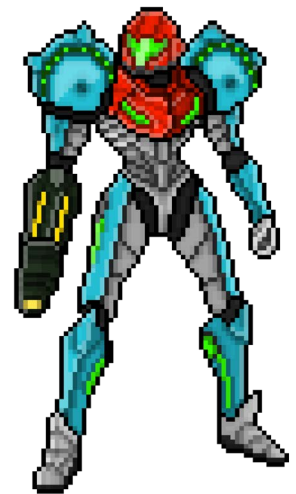
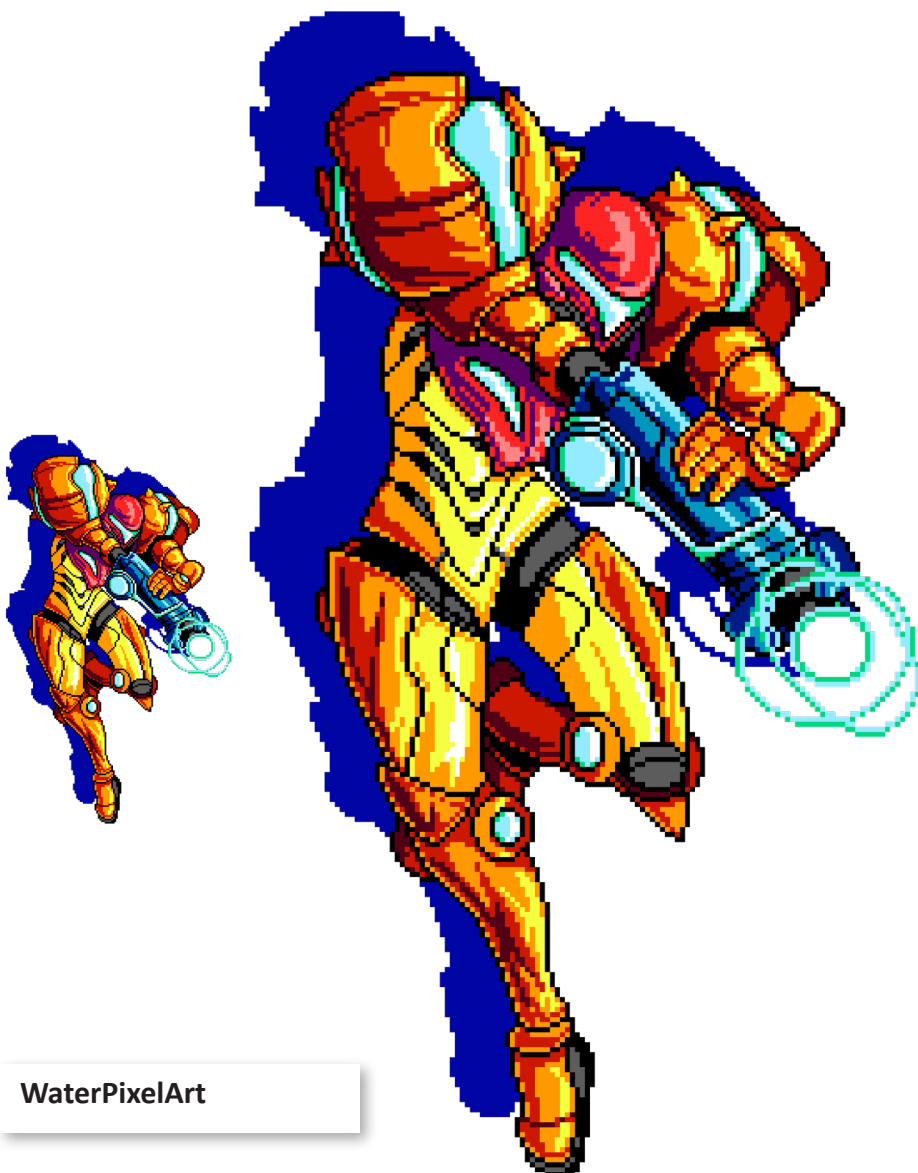
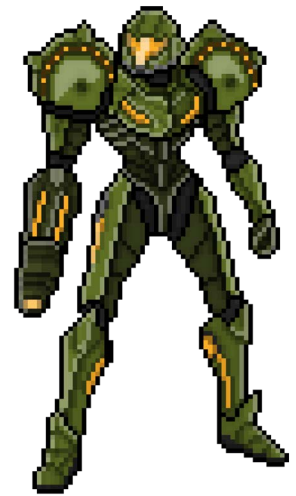
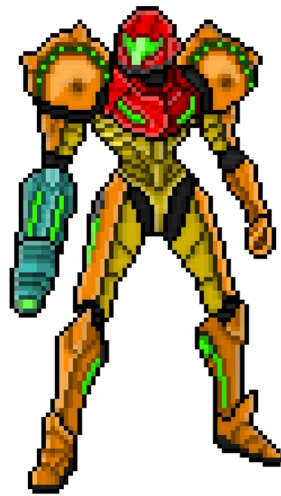
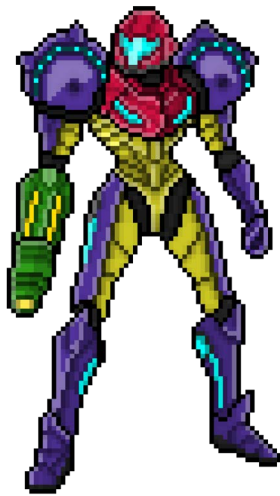


ScepterDPinoy



Izak Flash Man

"This Metroid piece holds a special place for me...as it was the first in a series of Pixel Art Girls In Games studies I did starting in 2013 around the time Gamergate was starting to brew. I wanted to highlight awesome playable girls in games...When considering who to start with Samus was the natural choice that sprang to mind. She has a strong silhouette, amazing character design, and is a kick ass character to boot. She is endlessly iconic. I used this piece as a style guide for the next 144 characters I went on to create..."



WaterPixelArt

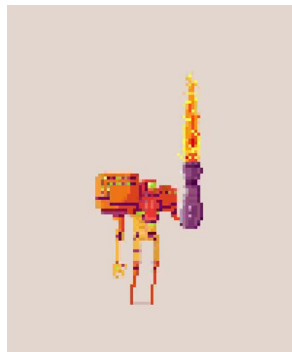
KidKinobi

"I start by scouring Google for official images of the character that I want to pixelize, isolate segments from different references and combine them into a unique pose that highlights the most iconic features, basic black outline trace, foundation of simple colors, then hours of tweaking with black & white shading until it looks good. Then to spice things up I go back and swap out the base colors to make the alternates and huzzah!"



IllusionOfMana

"Samus returns. We've waited nearly two decades for Dread and though it's not in pixels, it's amazing as it is."



**Gareth Davies
(AKA Spudonkey)**

"Back when I was making pixel art on my phone."



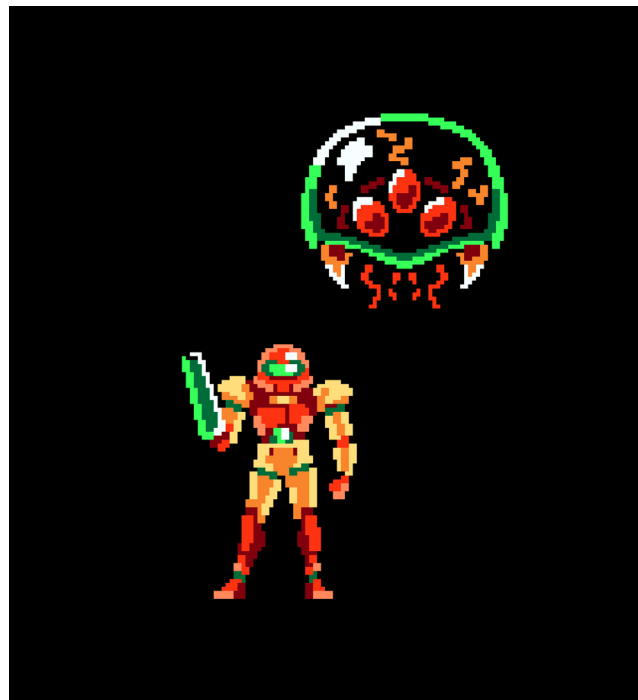
Dain Kaplan



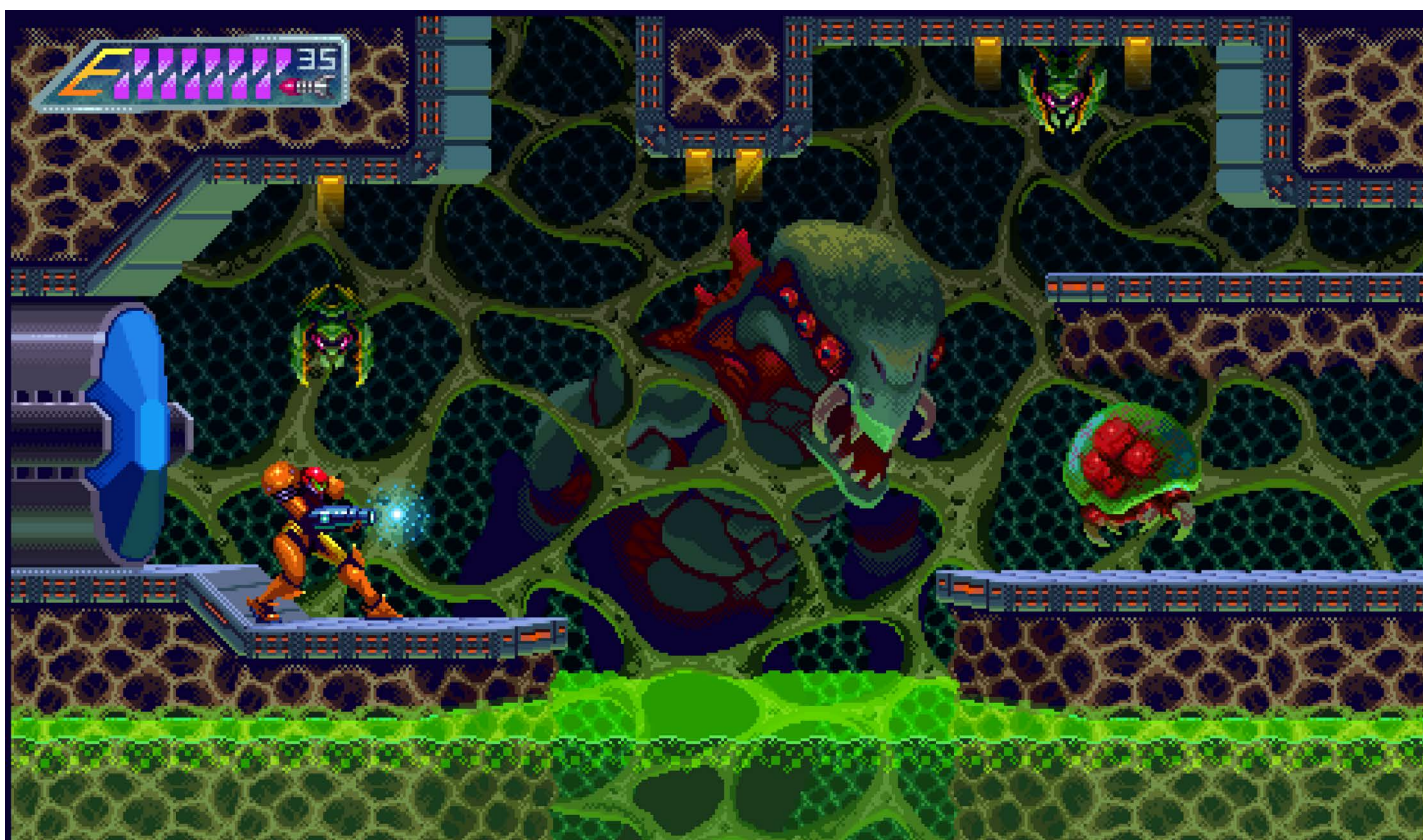
ScepterDPinoy



Lakyu (Mateus Salles)



magickbird



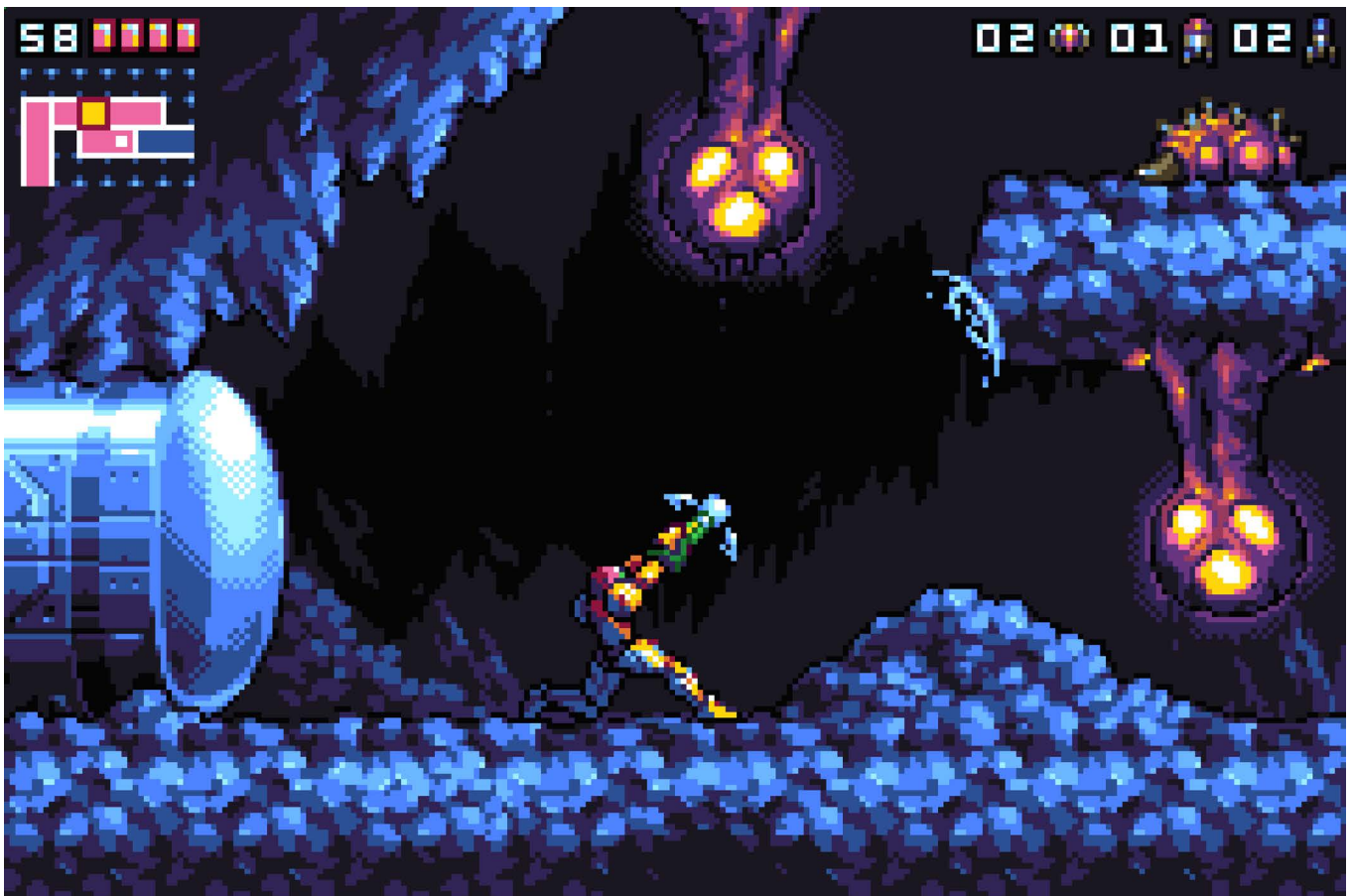
Alessandro Constantini Mestanza



Durrani



Valeriya Kim (ioruko)



Kyle Sun (Yaomon)

"One of my greatest memories in gaming was getting stuck for 5 days in *Metroid Fusion* because I didn't know which specific breakable block to shoot on the map."



Martina Brodehl

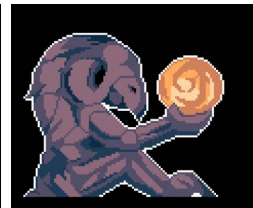


Lucas Ramos

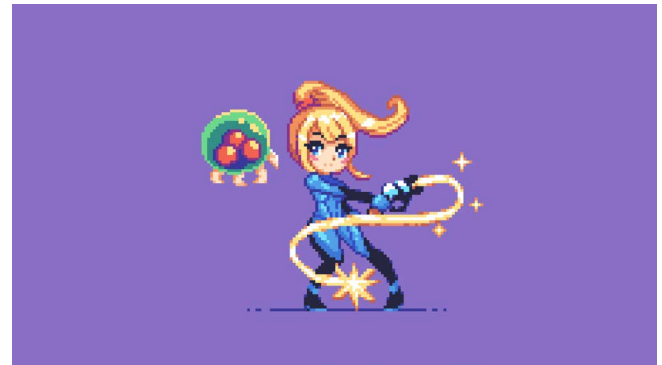


Wayne Kubiak

"I have fond memories of booting up my save toward the end and completing [Super Metroid] before school many mornings. Funny enough, the Kraid fight is the one that always stuck out to me the most. There was always something extra horrific not only about how he initially appears, but is followed by a full reveal of this intense segmented scaly beast that ejects part of it's body at you. It's something I really wanted to capture with my design and animation, which was a real challenge to get feeling right in such a small space using my bright, contrast-filled style."



FLwk



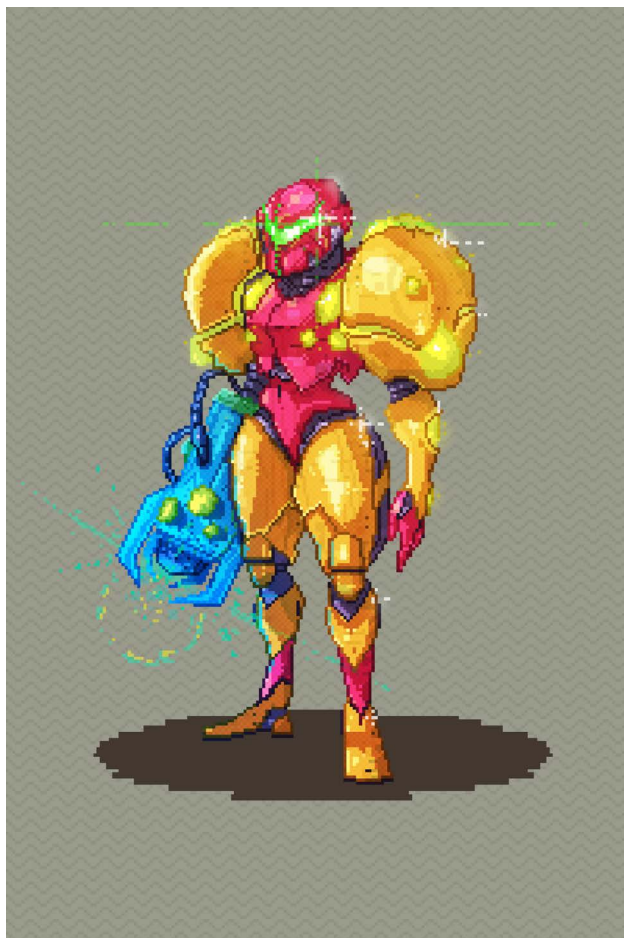
Yumipiku



Alexis Morille



Joey Boudin
Samus and the baby (left)
Metroid x Ridley (right)



Colby Nagel (Vanquished Artworks)

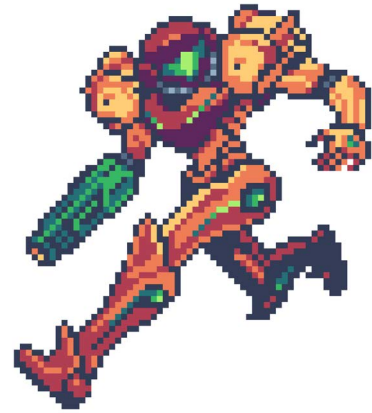


BNMotive

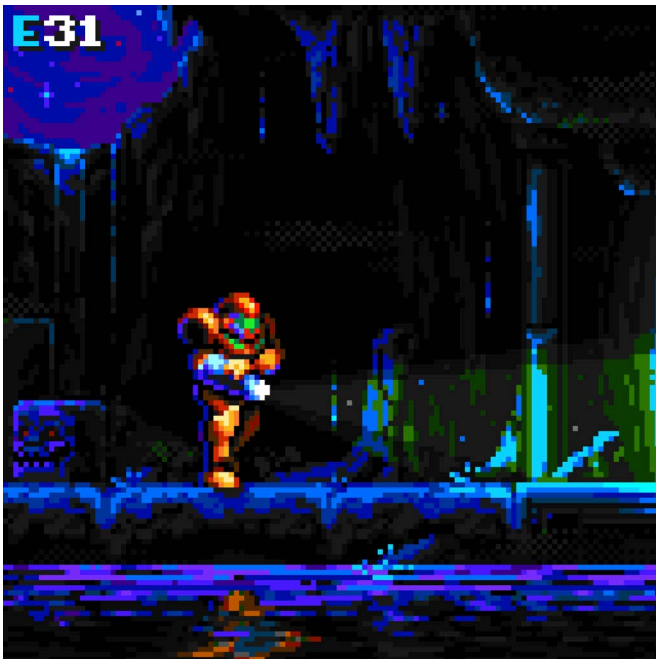
"Even today in a world of hyper realistic graphics, I still strive to create the stylistic nature of retro, and look forward with excitement to a possible near future where AI will be a staple of everyday life, just like phones and the internet are today."



Toast



poipopoi_



Aaron Clark

"I like to think Samus's suit has a lot of mundane gadgets or features that we never get to see, which led to this idea of Samus using her arm cannon as a flashlight."



IrregularSaturn



Tomás Arias (@tomaedualdo)



Philippe Haché

"[I] picked this palette from a randomizer before I decided what I wanted actually make, but it gave me such Samus vibes so that's what I decided to make."



LeanBoox

Allison Vansickle



@ChoriDr

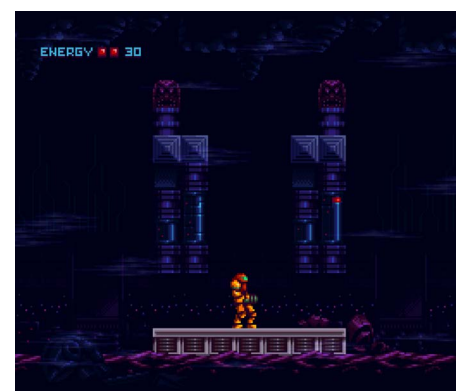




Dragonknight1



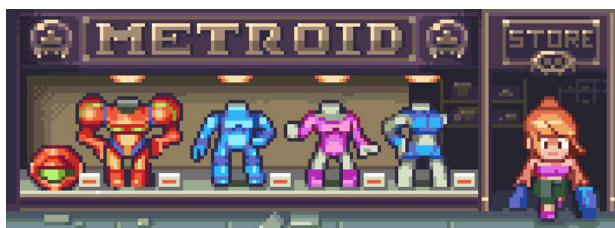
James McCartney



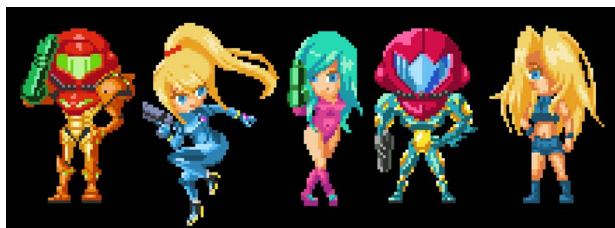
JonataGuitar



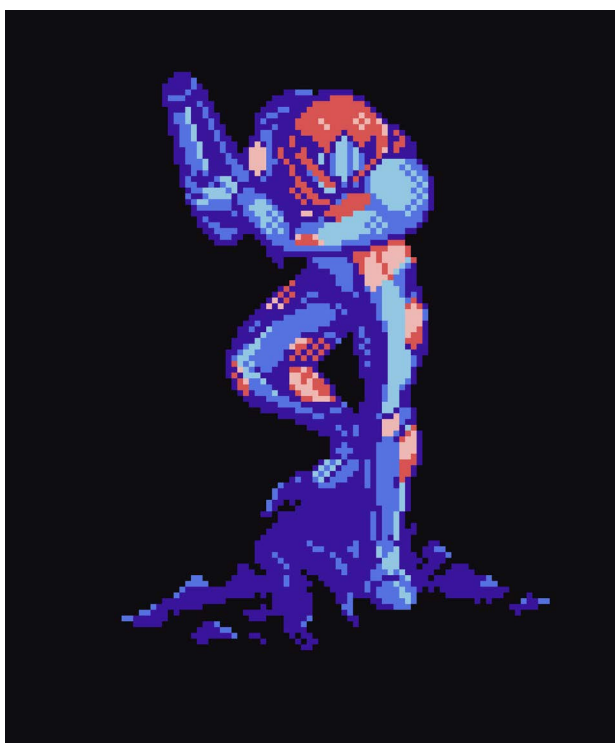
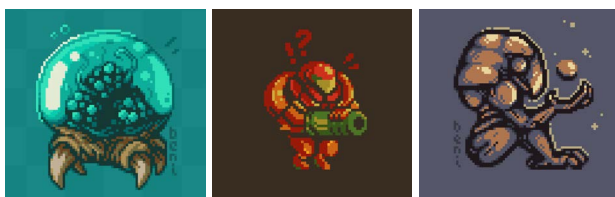
Nateycakes



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Beni



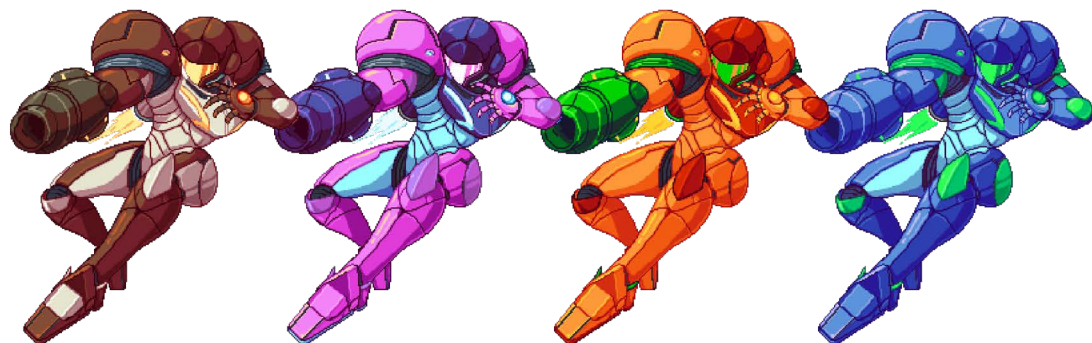
Manos Kotsifakis



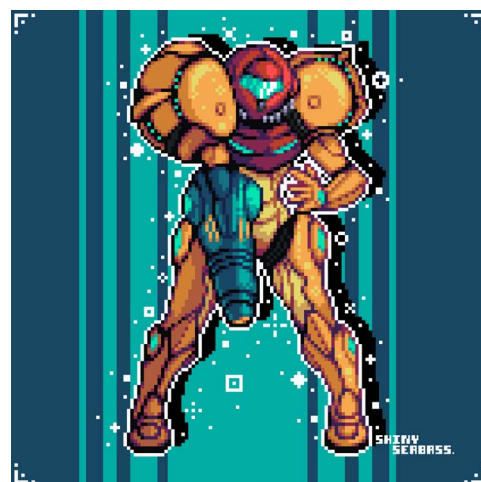
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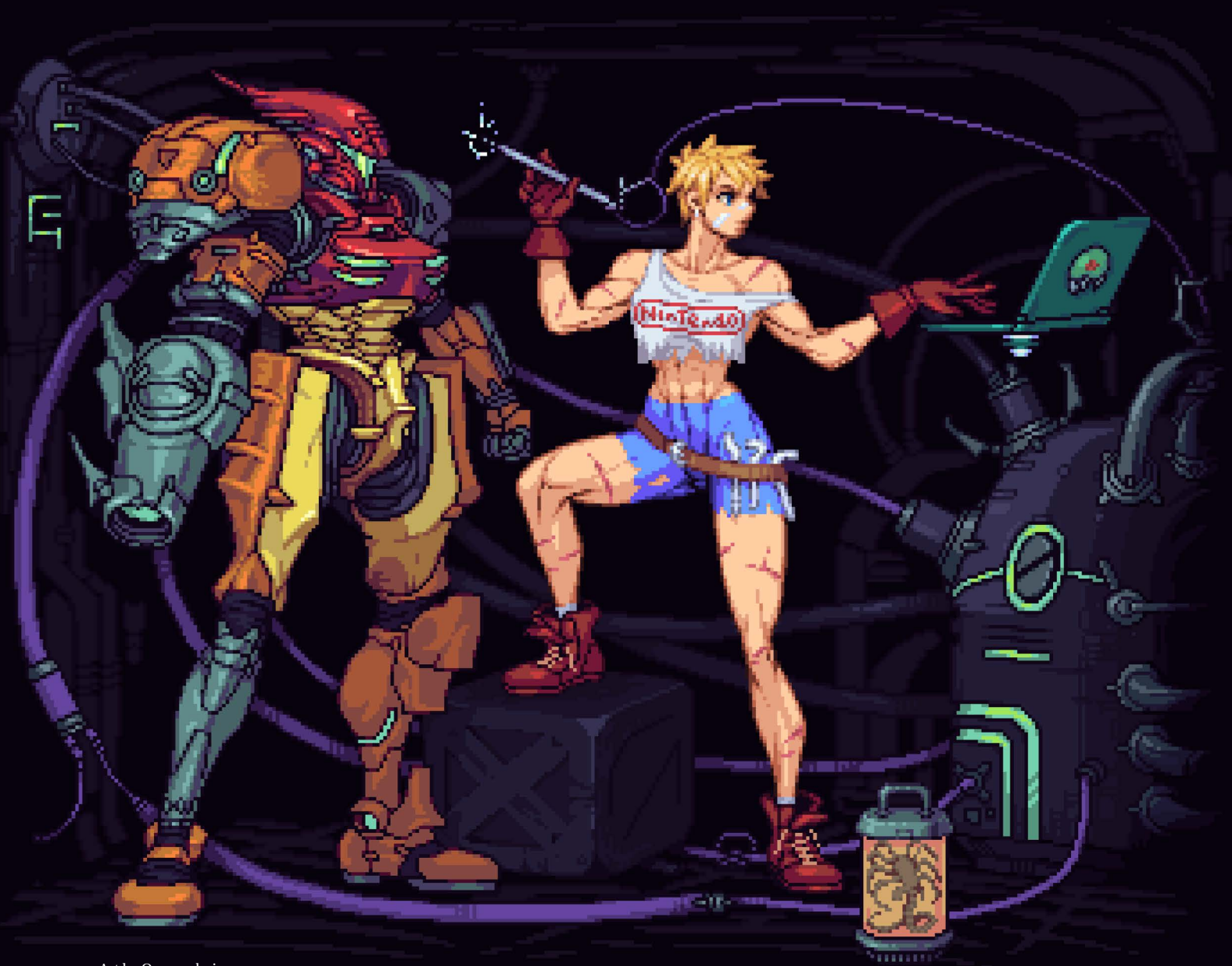
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